



THE Etude

WITH WHICH IS INCORPORATED

THE MUSICAL WORLD

JUNE, 1897.

VOLUME XV.

NUMBER 6.

CONTENTS

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THE ETUDE AND MUSICAL WORLD

VOL. XV.

PHILADELPHIA, PA., JUNE, 1897.

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THE ETUDE.

A Monthly Publication for the Teachers and Students of Music.

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Musical Items.

HOME.

YSAYE, the Belgian violinist, will return to this country next fall.

THE two De Reszkes, Calvé, and Melba received this season about \$500,000.

H. WOOLSON MORSE, the composer of "Wang," "Panjandrum," and "Dr. Syntax," is dead.

INDIANA'S Music Teachers' Association is the oldest in America. It has, at present, 318 members on its rolls.

REPORT says that Melba will sing with Damrosch next season in the rôles of the French and Italian opera in which she has made her reputation.

MR. SHERWOOD will give a recital for the M. T. N. A. New York, and illustrate A. J. Goodrich's lecture in addition to performing the Saint-Saëns G minor concerto with the Seidl Orchestra.

MR. CARL FAELTEN will sever his connection with the New England Conservatory this year, and will establish and conduct a school of his own in Boston at Steinert Hall, to be known as the Faelten Piano School.

THE Illinois Music Teachers' Association will hold its ninth meeting at Kankakee from June 20th to July 2d. The programme committee, Mr. Liebling and Mr. Spencer, are working to secure an unusually fine programme.

MAX MARETZKE, the well-known pianist and opera manager, died recently at his home on Staten Island. He was the composer of two operas, "Hamlet" and "Sleepy Hollow," the first being produced in Germany and the second in this country.

EDWARD BAXTER PERRY will give a lecture-recital at the M. T. N. A. meeting in New York late in June, which will be his last appearance in this country before going abroad for six months of concert work in Europe, mainly in the German cities.

MRS. THEODORE SUTRO, president of the Woman's Department of the M. T. N. A., has placed Miss Clara A. Korn at the head of a committee whose object it is to collect photographs, busts, bas-reliefs, paintings, prints, etc., of the women musicians, past and present. Miss Korn may be addressed at 49 Fifth Avenue, New York.

SOUSA, the march king, believes that if a composer wishes to please the public the chromatic element must be avoided. He tries to write in a simple and direct way. In some of his productions he has written chromatically, but he does not expect these to become popular, but to sustain his reputation when he is dead.

It is announced that the Cincinnati College of Music will be reorganized. Miss Teckla Vigna, who has been with the college fifteen years, will leave; also Sig. Mattioli. The piano department will be placed under the general direction of Sig. Albino Gorno. The probability is that Broekhoven, Gantvoort, Seitz, Marien, and Schliewen will remain members of the faculty.

THE May Festival at Ann Arbor, Mich., took place May 13th, 14th, 15th. The artists were: Mme. Calvé, Mrs. Francis Dunton Wood, Mrs. Katherine Bloodgood, Miss Jennie Mae Spencer, Barron Berthald, J. H. McKinley, Giuseppe Campanari, Heinrich Meyn, Gardner Lampson, Alberto Jonas, and Hermann Zeitz, with the assistance of a choir of 300, and 50 musicians from the Boston Festival Orchestra.

FOREIGN.

FRAU WAGNER met Brahms but once, and of all his famous works she has heard but one—a chamber-music piece.

THE Bayreuth mine is yet a gold one. The advance sale of tickets for the coming performances has already reached upward of \$90,000.

BEETHOVEN's only opera, "Fidelio," had its first performance in Vienna in November, 1805. It has since then been heard in that city 322 times.

"GERNOT" is the title of d'Albert's opera which was performed at Mannheim recently. The libretto is by Gustav Kastrupp, and the subject was taken from the early history of the Germanic race.

MR. ARTHUR NIKISCH has been re-engaged to conduct the Berlin Philharmonic concerts for next season. Under his direction these concerts have regained the popularity they formerly enjoyed under Von Bülow.

SIEGFRIED WAGNER, the son of Germany's greatest musician, is reported as having just completed a three-act comic opera which differs materially from the ordinary character of such works and is considered something absolutely novel in the musical line.

A HERETOFORE unknown pianoforte composition by Wagner was published recently in the *Musikalisches Wochenblatt*, of Leipsic. It was written in 1861, in Paris, and bears the title, "Arrival at the Black Swans," and is inscribed, "To his noble hostess, the Countess Pourtales, as a reminder of Richard Wagner."

THE Vienna *Fremdenblatt* relates the following about the tenor, Van Dyk: He was a witness in a case before the law courts. "Do you spell your name with a 'ck' or only a 'k'?" asked the examiner. "With a 'k' only," answered the tenor; "you can hear the 'c' to-night at the opera."

PADEREWSKI generously refused to accept any fee for his recent performance of Sir A. C. Mackenzie's Scotch concerto at the Philharmonic Concerts in London. The society has, in consequence, awarded him its gold medal, hitherto awarded to only a very few artists, among them Arabella Goddard and Adelina Patti.

WILLIAM T. BEST, the foremost of England's great organists, died in London on May 10th. He was born in 1826. In 1855 he became organist of the Panopticon, Leicester Square, London; at St. George's Hall, Liverpool, in 1855; and at the Royal Albert Hall, Kensington, in 1871. He gave up the organ at St. George's Hall, Liverpool, in 1894.

THE Guildhall School of Music in London, it is said, is the largest in the world. It has 42 class-rooms, 140 professors, and 3700 students. The corporation is, however, now about to enlarge the premises at a cost of \$100,000, by building 27 new class-rooms besides a more commodious concert-room and theater. There will then be accommodations for over 5000 pupils.

LONDON, it is claimed, is becoming more popular for American singers as a place wherein to secure a European reputation than Paris. The reason given is, that they find better opportunities for achieving their ambition in the former city. The struggling American genius has become so common in Paris that he is looked down upon. In London he is something of a novelty, and is regarded with favor.

DURING the last ten years about ten of Schubert's autographs were sold at auction in Berlin. On May 21, 1894, the music for "Antigone," dated "March, 1817, Frz. Schubert," consisting of seven and a quarter folio pages, was sold for 460 marks. One of his longest lieder compositions "Einsamkeit," was disposed of on November 24, 1887, for 180 marks. Of this work Schubert wrote in a letter on August 3, 1818: "It is, as I believe, the best that I have done, for I was free from care." Other manuscripts brought 100 to 250 marks.

DR. RICHARD EISEMANN, of Berlin, for years a pupil of Helmholtz, has patented a system he calls the electro-phonetic piano, its distinctive principle consisting in the fact that the vibrations of the chords are produced by an electric current and by means of microphones acting as interrupters of the current. All the delicate and complex mechanism of the old piano is done away with; little electrical devices are arranged on a cross-piece extending over the strings, and upon this electric magnets are placed so as to be only a hair's breadth from the strings.

Pressing down the key sends the electric current into the corresponding electromagnet. This attracts the metallic string below, but the microphone interrupts the

THE ETUDE

MUSIC TEACHERS' NATIONAL ASSOCIATION

current and therewith the attraction. The string returns to its former place, and thus continued attraction and interruption of the current is carried on, the number of vibrations being regulated by the pitch of the string.

The high sounds produced by this method have a decided harp tone, and the lower and middle registers suggest the cello or the organ. In reality, the installation of this new system creates a new instrument, so different are the qualities of sound produced by the new method and the old.

THE funeral of Brahms at Vienna on Tuesday, April 6th, was an imposing ceremony. Thousands assembled in the picturesque square outside the Karlskirche, close to which he lived, and followed across the bridge into the city, and through streets and squares to the Protestant church. Members of the Society of the Friends of Music, the great Sangverein, and the Conservatory of Music, sang some very beautiful compositions of the deceased maestro, among them "Fahr-Wohl." Dr. Zimmerman, the clergyman of the parish, delivered a touching address on the text, "Though I speak with the tongue of men and of angels," from the first Epistle to the Corinthians, to which one of Brahms' last compositions was set. The procession, on leaving the church, accompanied the hearse throughout the city to the suburbs, where an endless number of carriages waited. The hearse was followed by three carriages full of wreaths. There were 186 in all, and when the grave was closed a pyramid of them was built upon it. The grave is situated between the beautiful tombs of Beethoven and Schubert. All the artists, which included Sauer, Busoni, Goldmark, Dvorak, and Nikisch, followed the remains with burning tapers to the grave, where Concert-Director Perger uttered a farewell memorial speech in the name of his fellow-artists. A flag was laid over the coffin while it was lowered into the grave. Each artist threw a clod of earth upon the coffin, and took a leaf of the laurel wreath uppermost on the tomb as a memorial.

PRIZES AWARDED.

THE contest for essays is closed, and we will publish in the July issue the successful ones. The following are the names of the essayists:

First Prize.—FREDERICK G. LIPPERT, Phoenixville, Pa.
Second Prize.—E. M. SEFTON, Cedar Rapids, Ia.
Third Prize.—MADAM A. PUPIN, New York City.
Fourth Prize.—MISS JULIA B. CHAPMAN, Chattanooga, Tenn.

There were many valuable contributions sent in, and the greatest difficulty the judges had was the selecting of the four that should receive the prizes. The standard of the average essay was far above that of previous years. Americans as writers on music hold rank with the world. In matters relating to music pedagogics they have no equal. The English music journals quote oftener from Americans than even from their own writers. In Germany the journals relating to music are extremely poor. They are given over largely to critical reviews of new compositions or to music stories. Americans are developing rapidly along the lines of journalism, and this produces a large number of writers. The essays that have been contributed this year are very creditable to the profession. Not two essays were on the same subject, and almost every subject in music was touched upon and treated in a clear, interesting, and original manner. The number last year was over 200; this year the number is even greater. We will go over the whole mass of material once more, and we hope to find a number that will be available for the columns of THE ETUDE.

The original intention was to have them published in this issue, but owing to the crowded condition of our columns we have been forced to postpone their publication.

—Let pupils search for the mistakes they make. Some teachers never let the pupil do anything in the line of correction which they, themselves, can do. The true way is never to do anything that the pupil can do. This course is slow and tedious, but is full of good results to the pupil.

The Nineteenth Annual Convention will be held in the Grand Central Palace of Industry, New York, June 24, 25, 26, 27, and 28, 1897.

ADVANCED PROGRAMME SYNOPSIS.

(Subject to change.)

THURSDAY MORNING, JUNE 24TH.

9.30 A. M.—Grand Inaugural Meeting.

In the Auditorium:

Eminent Soloists. The Metropolitan Orchestra. Distinguished Speakers.

Professor Franklin W. Hooper, Director of the Brooklyn Institute, will preside.

Jubilee Overture, Weber.
 Metropolitan Permanent Orchestra, under the direction of Mr. Adolph Neuendorf.

Address, Conferring the Freedom of the City,
 His Honor, Mayor Wm. L. Strong.

Marmion Overture, Dudley Buck.
 (Conducted by the Composer.)

Address of Welcome, Mr. August Spanuth.
 Soprano Aria, Adolph M. Foerster.
 Miss Amanda Vierheller.

Response and Annual Address, by the President of the Music Teachers' National Association,
 Mr. Herbert W. Greene, of New York.

Pianoforte Concerto.
 The Educational Purpose of the Convention,
 Rev. Edward Judson, D.D.

Contralto Aria,
 Mrs. Carl Alves.

The Relation of Music to Public Morals,
 Mr. W. L. Tomlins, of Chicago.

Violin Concerto, Homer N. Bartlett.
 Mr. Hubert Arnold.

The Place of Music in a Liberal Education,
 Prof. S. S. Packard, of New York.

Ballet Music, Hadley.

Opening of the Grand Exposition of the Music Trades.

In the Concert Hall:

12 M.—Exhibition of the Results Attained by Various Methods of Teaching Sight-Singing in Public Schools. Classes from New York, Jersey City, New Haven, and Philadelphia.

2 P. M.—Song Recital by Miss Eleanore Meredith. Violin Numbers by Mr. Richard Arnold. Accompanist, Dr. Henry G. Hanchett.

3 P. M.—Piano Recital by Mr. E. B. Perry, of Boston. Vocal Numbers by Miss Blanche Chesebrough, Contralto. Accompanist, Dr. Henry G. Hanchett.

4 P. M.—Concert by the Cantata Club of Brooklyn, N. Y. (Ladies' voices.) Mr. Albert Gerard Thiers, Director. Assisted by Mme. Valda, Soprano, and Mr. Franz Kaltenborn, Violin. Accompanist, Miss Kate S. Chittenden.

In the Auditorium:

2 P. M.—Conference on Public School Music and Popular Sight-Singing Classes. Mr. W. L. Tomlins, of Chicago, Chairman. Miss J. Ettie Crane, Mr. John Tagg, Mr. H. E. Holt, Mr. J. Zabanaky, Mr. Daniel Batchellor, and others. An open discussion.

THURSDAY EVENING.

In the Auditorium:

8 P. M.—Concert-Stereopticon-Lecture Entertainment: "The Soul of a Song," Mr. Silas G. Pratt, of New York.

At the Murray Hill Hotel, Fourth Avenue and Forty-first Street:

9 P. M.—Grand Reception to Members of the Association and Assisting Artists. Miss Laura Sedgwick Collins, Chairman of the Reception Committee.

FRIDAY MORNING, JUNE 25TH.

In the Auditorium:

9.30 A. M.—General Business Meeting. Revision of the Constitution. Committee on Revision: Charles H. Morse, Chairman; Arthur Foote, and Will C. Macfarlane.

11 A. M.—"The Value of Art Studies in Higher Education."

11.30 A. M.—"A Theory of Interpretation," Mr. A. J. Goodrich. Illustrations on the Pianoforte, Mr. William H. Sherwood.

In the Concert Hall:

10 A. M.—The Janko Keyboard—a Lecture Recital. Mme. A. Pupin.

11 A. M.—Song Recital, Mrs. Richard Blackmore, Jr., of Boston. Assisted by Miss Caia Aarup, Pianist, and Mr. Louis Schmidt, Violinist, in Grieg's "G Minor Sonata."

FRIDAY AFTERNOON.

In the Auditorium:

2 P. M.—Cantata, "Die Schoene Melusine," Hofmann. The Mount Vernon High School Chorus, Mr. Alfred Hallam, Director. Solos by Mrs. Gerrit Smith, Soprano, and Mr. —, Baritone.

In the Concert Hall:

2 P. M.—Piano Recital, Presenting the Results Attained by the Virgil Clavier System, Mrs. A. K. Virgil.

3 P. M.—Song Recital, Mr. Albert Gerard Thiers. Assisted by Mr. Hans Kronold, Violoncello. Miss Kate S. Chittenden, Accompanist.

4 P. M.—Piano Recital, Mr. Paul Tidden, of New York. Assisted by Miss Mary Mansfield, Soprano. Mr. Wm. F. Sherman, Accompanist.

In the Lyceum:

2 P. M.—Conference on Music in the College and University. Prof. George Coleman Gow, of Vassar College, Chairman.

FRIDAY EVENING.

In the Auditorium:

8 P. M.—Grand Orchestral Concert: Mr. Arthur Claassen, Director. Symphony by Mr. Harry Rowe Shelley, directed by the Composer. Saint-Saëns Piano Concerto, Mr. William H. Sherwood, Pianist. Tchaikowsky Violin Concerto, Mr. Bernhard Listeman, Violinist. Orchestral Minuet by Miss Laura Sedgwick Collins. Vocal Numbers by Fräulein Meysenheym, Royal Court Opera Singer from Munich. Excerpts from Mendelssohn's "Elijah" by the Oratorio Club of Brooklyn. Mr. Walter Henry Hall, Director.

SATURDAY MORNING, JUNE 26TH.

In the Auditorium:

9.30 A. M.—General Business Meeting. Election of Officers.

11 A. M.—Address by Rev. Joseph T. Duryea, D.D.

11.30 A. M.—Conference on Music Schools and their Work. Mr. Charles H. Morse, of Brooklyn, Chairman.

Excursions on the Steamer *Mohawk*, at 9 A. M. and 2 P. M.

In Temple Beth-El, Fifth Avenue and Seventy-sixth Street:

10 A. M.—Jewish Synagogue Service, with Special Music. Organist, Mr. Frank Taft, A. G. O.

In the Concert Hall:

10 A. M.—Piano Recital by Miss Florence Terrel, of New York. Vocal Numbers by Mr. M. W. Bowman, of New York, Tenor. Miss Kate Stella Burr, Accompanist.

11 A. M.—Song and Piano Recital by Mr. Perry Averill and Mr. Orton Bradley, of New York.

12 M.—Piano Recital by Mr. William H. Sherwood, of Chicago. Vocal Numbers by Miss Unni Lund, of Syracuse, N. Y., Soprano.

SATURDAY AFTERNOON.

In the Concert Hall:

- 2 P. M.—Piano Recital by Mr. Wm. H. Barber, of New York. Vocal Numbers, by Miss Marie Warren.
3 P. M.—Vocal Recital, by Mrs. Gerrit Smith. Violin Solos, by Mr. Gustave Dannreuther.
4 P. M.—Piano Recital, by Mr. Leopold Godowsky. Vocal Numbers, by Miss Feilding Roselle.

In the Auditorium:

- 2 P. M.—Conference on Music Journalism. Mr. L. C. Elson, Chairman.
3 P. M.—Conference on Musical Co-operation and Protection. Mr. W. J. Hall, Chairman. The American College of Musicians, Mr. Albert Ross Parsons. The American Guild of Organists, Dr. Gerrit Smith. The Manuscript Society, Mr. Reginald de Koven.

In Various Churches (hours to be announced):

- Organ Recitals by Mr. Wm. C. Carl, Mr. S. A. Baldwin, Mr. Wm. E. Mulligan, Mr. H. R. Shelley, Dr. Gerrit Smith, Mr. H. M. Wild, and Mr. N. J. Corey.

SATURDAY EVENING.

In the Auditorium:

- 8 P. M.—Concert. Arion Society, Brooklyn, Arthur Claassen, Director. Mr. Adolph and Miss Augusta Glose, Ensemble Pianists. Mr. Frederick Reddall, of Brooklyn, Bass. Cecilia Ladies' Quartet. Mrs. Alice F. Spier, of New Haven, Soprano. Mr. Chas. Meehan, of New York, Soprano. Mr. Marc C. Baker, of Duluth, Tenor. Mr. E. R. Kroeger, of St. Louis, Composer-Pianist. Kaltenborn String Quartet. Mr. W. F. Sherman, Accompanist.
8 P. M.—Theater Parties.

SUNDAY, JUNE 27TH.

Special Services arranged by The American Guild of Organists:

- 10 A. M.—Brooklyn. Baptist Tabernacle, Rev. Courtland Myers, Pastor; Mr. E. M. Bowman, Organist; Chorus of 200 Voices. Plymouth Church, Rev. Lyman Abbott, D.D., Pastor; Mr. Chas. H. Morse, Organist; Quartet and Chorus Choir.
11 A. M.—New York. First Presbyterian, Rev. Howard Duffield, D.D., Pastor; Mr. Wm. C. Carl, Organist; Chorus Choir. South Church, Rev. Roderick Terry, D.D., Pastor; Dr. Gerrit Smith, Organist; Quartet and Chorus Choir. St. Paul's, Mr. Leo Kofler, Organist. St. Michael's, Mr. Robert Winterbottom, Organist. Incarnation, Mr. W. R. Hadden, Organist; Vested Choir of Boys and Men. Holy Trinity, Harlem, Walter C. Gale, Organist.
4 P. M.—St. Paul's, Mr. Leo Kofler, Organist. First Presbyterian, Rev. Howard Duffield, D.D., Pastor; Mr. Wm. C. Carl, Organist. Intercession, Rev. Henry Dixon Jones, Rector; Mr. Samuel A. Baldwin, Organist.
5 P. M.—Incarnation, Mr. W. R. Hadden, Organist.
8 P. M.—Baptist Tabernacle, Brooklyn, Rev. Courtland Myers, Pastor; Mr. E. M. Bowman, Organist; Chorus of 200 Voices.

MONDAY MORNING, JUNE 28TH.

In the Auditorium:

- 9.30 A. M.—Conference on Vocalization: Joint Session with National Society of Elocutionists. Addresses by Presidents Greene and Chamberlain. Papers by Prof. Graham Ball, Mr. Chas. D. Carter, Mr. L. C. Elson, Mme. Luisa Cappiani, Mme. Florenza d'Arona, Dr. F. E. Miller, and others.

In the Concert Hall:

- 10 A. M.—Piano Recital by Mr. August Spanuth, of New York. Vocal Numbers by Miss Madeline Brookes, Soprano.
11 A. M.—Song Recital by Samuel Moyle, of New York, assisted by Mrs. W. J. Whiteman, Contralto.
12 M.—Piano Recital by Mr. Giuseppe Randegger, of Milan, Italy. Vocal Numbers by Mr. ——— Miss Kate Stella Burr, Accompanist.

MONDAY AFTERNOON.

In the Auditorium:

- 2 P. M.—Grand Concert of Prize Compositions.

In the Concert Hall:

- 2 P. M.—Conference on Woman's Work in Music. Mrs. Sutro, Chairman. New York Ladies' Trio Club.

MONDAY EVENING.

In the Auditorium:

- 8 P. M.—Grand Oratorio Performance, Mr. Walter H. Hall, Director. Soloists, Chorus, and Orchestra. Mr. Will C. MacFarlane, Organist.

M. T. N. A. NOTES.

THE Harlem division of the New York Central and Hudson River Railroad makes a rate of two cents a mile from all points to and from New York during the summer holidays, and those attending the M. T. N. A. Convention may take advantage of that arrangement if they choose to arrange excursions on that road.

* * * *

Thirty-six States are represented on the membership roll of the M. T. N. A., and the manner in which musicians are taking hold of the movement this year is an indication that there is a great future in store for the Association. Those who have been first to renew their membership or connect themselves with the organization are representatives of the advanced and thoughtful class; their hearts are in the work and they are thoroughly in earnest in doing what lies in their power to make the M. T. N. A. an institution which shall be a credit to the nation, as well as being helpful in establishing music as a flourishing part of its educational and social life.

* * * *

J. M. Priaulx and H. L. Hunt have been appointed by President Greene of the M. T. N. A. as a committee on small instruments, and are working up interesting concerts in connection with the exhibits of mandolins, guitars, banjos, zithers, etc.

* * * *

A meeting of several prominent members of the M. T. N. A. was held with Mr. Charles H. Morse, at The Brevoort, Brooklyn, a few days ago, including H. W. Greene, President, Dr. Henry G. Hanchett, Dr. John C. Griggs, and others, to consider the subject of reorganization and to formulate an outline for a new constitution. It is the desire of the officers and committee on reorganization to present such a plan as will meet with general favor and form a permanent basis for the organization. The establishment of a national academy is included in the plans, and it is hoped that the day is not far distant when they will be realized.

* * * *

The committee chosen by Mrs. Theodore Sutro, Chairman of the Woman's Department of the M. T. N. A., is as follows: Mrs. Marie Merrick, musical literature; Mrs. Edith Kent Develin, piano music; Miss Laura Sedgwick Collins, compositions; Mrs. Clara A. Korn, art; Mrs. Mary L. Becker, method; Mrs. S. K. Virgil, technical aids; Miss Fannie M. Spencer, organ playing; Mrs. C. S. Virgil, musical clubs and societies; Miss Charlotte W. Hawes, science; Miss Mabel Phipps, orchestras; Miss Emily Alexander, decorations; Miss Marguerite Hall, vocal music; Miss Maud Powell, string instruments; Mrs. E. C. Hazard, musical lectures; Mrs. John H. Queeny, Western cities.

* * * *

Special church services are offered by Leo Kofler at St. Paul's Chapel, lower Broadway, Sunday morning and evening; Wm. C. Carl, at First Presbyterian Church, New York; Charles H. Morse, Plymouth Church, Brooklyn, with special sermon by Dr. Lyman Abbott; E. M. Bowman, of Brooklyn, with choir of 200 voices, and others.

—The singer or player performs with the ultimate aim to please and improve his hearers. We have no regard for the musician who has no regard for his audience.

PIANOFORTE STUDY.

HINTS ON PIANO PLAYING.

BY ALEXANDER MCARTHUR,
Pupil of Rubinstein.

III.

HOW TO PRACTICE.

THE secret of all success in piano playing is thoughtful and attentive practice. Without this, let the student be whom he may, there can be no result. The outside world has absolutely no conception of the work men like Liszt, Rubinstein, and Paderewski have plowed through to reach the pinnacle of their greatness; and, great as the genius of these men has been and is, without this work they could not have attained their present fame. They were all born with natural talent and genius; they were poets *per se*, but not piano players. They went through as much drudgery, and had to give just as much attention to their finger exercises, their scales, and their studies as thousands of their inferiors in genius.

In piano practice there is nothing that tells like routine. It is better to give one half-hour daily than practice ten hours one day and leave your piano untouched for five days; and it is better to practice one hour daily with your thoughts concentrated on your work than to practice five hours with your thoughts rambling. In fact, unless the student's thoughts are concentrated, he would benefit a hundredfold more by some outdoor exercise that would give him health and strength than he would by piano playing. It is a mistake to practice when out of sorts or feeling ill; and, no matter what may be one's hurry, he should never overtire himself at his work.

Two hours a day is a very fair allowance for an amateur, but of that two hours, at least an hour should be devoted to scales, finger studies, and Czerny or Cramer. As a rule, the morning hours are the best for practice. The muscles are then fresh and the mind alert. But this is largely a matter of temperament, and there are many who find that they do not work so well at this time.

For professional players, six and eight hours' practice is not too much, provided the student has a strong and robust constitution. There is no study more arduous than that of the piano. It requires herculean strength, and without this the most gifted musician in the world can look forward only to failure. We know what Chopin was as a composer, and there are still a few left to tell us of the wondrous enchantment of his playing in the salons of Paris; yet, as a concert player, Chopin was not a success, simply because he had not the necessary constitution. Chopin's biographers have largely commented on Kalkbrenner's audacity in inviting the young Polish musician to enter his piano classes, but I think that justice has hardly been done to Kalkbrenner. We must remember that he was the greatest pedagogue of his day in Paris; he had had vast experience, and, when he heard Chopin, he put his finger at once on the weak spot. Perhaps, had Chopin gone through a systematic training with Kalkbrenner in technic, he would have been a better concert player; for, no matter how small or great our forces may be, they are much more valuable when trained.

The position of the player at the piano and the position of his hand on the piano are of vital importance. The elbow should always be on a level with the keyboard, and the fingers of the hand, especially the second finger, or finger near the thumb, should be gracefully curved.

When first studying a piece, one should never use the pedal, and before the piece is placed on the music-desk the student should decipher the rhythm, for very often supposed difficulties in technic are merely rhythm misunderstood. No matter how well known, the piece to be studied should always be played slowly, and gone over in the most painstaking fashion. No other piece should be studied until the first has been thoroughly mastered. The indiscriminate running over of several pieces during practicing hours is most unfortunate, for the students who do this invariably blunder through some half-dozen pieces, and play all abominably.

THE ETUDE

MOZART'S JOURNEY FROM VIENNA TO PRAGUE.

A ROMANCE OF HIS PRIVATE LIFE.

BY EDUARD MÖRIKE.

Translated for THE ETUDE by F. LEONARD.

VII.

So ended Madame Mozart's story. How pleased and gratified her listeners were is easily to be imagined. Their delight was redoubled when, in the presence of the whole party, the interesting articles were brought out, and the model of patriarchal simplicity was formally presented. This, the Count vowed, should have in the silver-chest of its present owner and all her posterity as important a place as that of the Florentine master's famous work.

It was, by this time, almost eight o'clock and tea-time, and soon our master was pressingly reminded of his promise to show his friends "Don Juan," which lay under lock and key, but, happily, not too deep down in his trunk. Mozart was ready and willing, and by the time he had told the story of the plot and had brought the libretto, the lights were burning at the piano.

We could wish that our readers could here recall a touch, at least, of that peculiar sensation with which a single chord, floating from a window as we pass, stops us and holds us spellbound! a touch of that pleasant suspense with which we sit before the curtain in the theater while the orchestra is still tuning. Or am I wrong? Can the soul stand more deeply in awe of everlasting beauty than when pausing before any sublime and tragic work of art—Macbeth, Oedipus, or whatever it may be? Man wishes and yet fears to be moved beyond his ordinary habit; he feels that the Infinite will touch him, and he shrinks before it in the very moment when it draws him most strongly. Reverence for perfect art is present, too; the thought of enjoying a heavenly miracle—of being able and being permitted to make it one's own—stirs an emotion—pride, if you will—which is perhaps the purest and happiest of which we are capable.

This little company, however, was on very different ground from ours. They were about to hear, for the first time, a work which has been familiar to us from childhood. If one subtracts the very enviable pleasure of hearing it through its creator, we have the advantage of them; for in one hearing they could not fully appreciate and understand such a work, even if they had heard the whole of it.

Of the eighteen * numbers which were already written the composer did not give the half (in the authority from which we have our statement we find only the last number, the sextet, expressly mentioned), and he played them in a free sort of transcription, singing here and there as he felt disposed. Of his wife it is only told that she sang two arias. We might guess, since her voice was said to be as strong as it was sweet, that she chose Donna Anna's "Or sai, chi l'onore," and one of Zerlina's two arias.

In all probability Eugenie and her fiancé were the only listeners who, in spirit, taste, and judgment, were what Mozart could wish. They sat far back in the room, Eugenie motionless as a statue, and so engrossed that, in the short pauses when the rest of the audience expressed their interest or showed their delight in involuntary exclamations, she gave only the briefest replies to the Baron's occasional remarks.

When Mozart stopped, after the beautiful sextet, and conversation began again, he showed himself particularly pleased with the Baron's comments. They spoke of the close of the opera, and of the first performance, announced for an early date in November; and when some one remarked that certain portions yet to be written must be a gigantic task, the master smiled, and Constanze said to the Countess, so loudly that Mozart must needs hear:

"He has ideas which he works at secretly; before me, sometimes."

* In this reckoning it must be understood that Elvira's aria with the recitative and Leporello's "Hab's verstanden" were not in the first version of the opera.—E. M.

Other authorities give Don Ottavio's "Dalla sua pace" as the number added later.

"You make a great mistake to speak of that," he interrupted. "What if I should want to begin now? And, to tell the truth, the fit siezes me."

"Leporello!" cried the Count, springing up and nodding to a servant. "Bring some wine. Sillery—three bottles."

"No, if you please. The inspiration would fly."

"Just as you like."

"Good heavens! What have I done," lamented Constanze, looking at the clock. "It is nearly eleven, and we must start early to-morrow. How shall we manage?"

"Do n't go to-morrow, dear Frau Mozart."

"Sometimes," began Mozart, "things work out very strangely. What will my Stanzl say when she learns that the piece of work which you are going to hear came to life at this very hour of the night, just before I was to go on a journey?"

"Is it possible! When? Oh! three weeks ago, when you were to go to Eisenstadt." *

"Exactly. This is how it came about. I came in after ten (you were fast asleep) from dinner at the Richter's, and intended to go to bed early, as I had promised, for I was to start very early in the morning. Meanwhile, Veit had lit the candles on the writing-table, as usual. I made ready for bed mechanically, and then thought I would take just a look at the last notes I had written. But, cruel fate! with woman's deuced inconvenient spirit of order you had cleared up the room and packed the music,—for the Prince wished to see a number or two from the opera. I hunted, grumbled, scolded—all in vain. Then my eye fell on a sealed envelope from Abbate,†—his pot-hooks in the address. Yes; he had sent me the rest of his revised text, which I had not hoped to see for months. I sat down with great curiosity and began to read, and was enraptured to find how well the fellow understood what I wanted. It was all much simpler, more condensed, and at the same time fuller. The scene in the churchyard and the finale, with the disappearance of the hero were greatly improved. 'But, my excellent poet,' I said to myself, 'you need not have loaded me with heaven and hell a second time, so carelessly.'

"Now, it is never my habit to write any number out of order, be it never so tempting; that is a discourtesy which may be too severely punished. Yet there are exceptions, and, in short, the scene near the statue of the governor, the warning which, coming suddenly from the grave of the murdered man, interrupts so horribly the laughter of the revellers,—that scene was already in my head. I struck a chord, and felt that I had knocked at the right door, behind which lay all the legion of horrors to be let loose in the finale. First came out an adagio,—D minor, only four measures; then a second, with five. 'There will be an extraordinary effect in the theater,' thought I, 'when the strongest wind instruments accompany the voice.' Now you shall hear it, as well as it can be done without the orchestra."

He snuffed out the candle beside him, and that fearful choral, "Your laughter shall be ended ere the dawn," rang through the death-like stillness of the room. The notes of the silver trumpet fell through the blue night as if from another sphere,—ice-cold, cutting through nerve and marrow.

"Who is here? Answer!" they heard Don Juan ask. Then the choral, monotonous as before, bade the ruthless youth leave the dead in peace.

After this warning had rung out its last notes, Mozart went on: "Now, as you can think, there was no stopping. When the ice begins to break at the edge, the whole lake cracks and snaps from end to end. Involuntarily, I took up the thread at Don Juan's midnight feast, when Donna Elvira has just departed and the ghost enters in response to the invitation. Listen!"

And then the whole, long, horrible dialogue followed. When the human voices have become silent, the voice of the dead speaks again. After that first fearful greeting, in which the half-transformed being refuses the earthly nourishment offered him, how strangely and horribly moves the unsteady voice up and down in that singular scale. He demands speedy repentance; the spirit's time

* The country-seat of Prince Esterhazy.

† Da Ponte, the librettist, borrowed his name from a bishop who was his benefactor.

An important item in practice is the fingering; the student, if he be not sufficiently advanced to finger for himself, should get his teacher to arrange this before commencing to practice, and, after the fingering is arranged, the student should on no account change it.

Another important item is the phrasing. A student should get an idea of all his phrasing before commencing to study any piece, for phrasing is to music what punctuation is to literature. On it depends the meaning of every musical sentence.

Both Hans von Bülow and Rubinstein practiced on pianos with the sound deadened; in fact, Rubinstein never lifted the lid when practicing. Of course, he always used a grand, but had the music-desk placed outside.

One of my colleagues, when I attended the Hans von Bülow classes at Frankfort, happened to be suddenly called upon to play at the symphony concerts in Berlin under Bülow's direction at only a few hours' notice.

The young artist hastened back to her hotel to get her fingers into trim, but, as she had no piano, having arrived that morning in the city, Bülow sent her to practice on his piano. She did not know of Bülow having had the dampers especially manipulated to deaden the sound, and was half at her wit's end when she found she could bring forth no tone. Too frightened to disobey her master, yet believing that her fingers had somehow become paralyzed, she went to the concert hall feeling as if she were about to make a fiasco that would ruin her career, and it was only after she had played with success and told Bülow of her fright that he explained the simple phenomenon to her satisfaction.

There is nothing so fatal to the success of pianists, especially professional ones, as the injudicious flattery of amateurs. Professional students should never play before amateurs, if they can avoid it, and should give their praises on every occasion what the Irish call "the bothered ear." More harm is done to young students by flattery than is imagined. Of course, it is lovely to be told that one has played a piece as well as, or even better than, Paderewski; but one should never forget to measure such praise by the ability of the bestower. Play to professionals as often as you can get them to hear you; never lose courage; and be patient, no matter what the drawback.

There are more students of average ability leading lives of abject misery, wearing out mind and body in a vain endeavor to become Rubinsteins and Paderewskis simply because their friends and their families have worshipped too devotedly at their shrines, than people suppose. It is only the professors of foreign conservatories, who receive these would-be Rubinsteins and Paderewskis in herds, that can estimate their number.

There is no career more difficult than that of the pianist, and to be a great pianist of our day requires extraordinary talent and genius. One must be born a musician, have a hand specially formed, and, before all, have health. Next comes industry, the power of concentration, the faculty of rhythm, the gift of tone-color, power of selection, and a mind complex enough not only to grasp, but to present, the sublime philosophy of Beethoven and the emotional poetry and mystic fancies of Chopin and Schumann.

Pianists can not read too much, and should improve their minds with as much effort as they give to the training of their fingers. Nothing assists them in their work, too, more than the stage; for, just as the actor gives utterance to every human emotion through the medium of human speech, so must they be prepared to do the same through the medium of musical speech.

—Musical education, like all other mental progress, is of slow growth. Do what we will, the rosebud takes its own time to unfold. The same is true of the human mind. We may press the rosebud and force it open, but the flower will not be as beautiful or as fragrant as it would have been had it unfolded in its own slow process. Neither will it be a healthy and enduring flower. Do not hasten the young mind, for this is a dangerous, unhealthy process. Too much work laid upon the pupil is often as injurious to the mind as too much water and heat for the plant. Give the child time for development.

is short, the way it must travel, long. And Don Juan, in monstrous obstinacy withstanding the eternal commands, beneath the growing influence of the dark spirits, struggles and writhes and finally disappears, keeping to the last, nevertheless, that wonderful expression of majesty in every gesture. How heart and flesh tremble with delight and terror! It is a feeling like that with which one watches the mighty spectacle of an unrestrained force of nature, or the burning of a splendid ship. In spite of ourselves, we sympathize with the blind majesty, and, shuddering, share the pain of its self-destruction.

The composer paused. For a while no one could speak. Finally, the Countess, with voice still unsteady, said: "Will you give us some idea of your own feelings when you laid down the pen that night?"

He looked up at her as if waked from a dream, hesitated a moment, and then said, half to the Countess, half to his wife: "Yes, my head swam at last. I had written this dialogue and the chorus of demons in fever heat, by the open window, and, after resting a moment, I rose to go to your room, that I might talk a little and cool off. But another thought stopped me half way to the door." His glance fell, and his voice betrayed his emotion. "I said to myself, 'If you should die to-night, and leave your score just here, could you rest in your grave?' My eye fell on the wick of the light in my hand, and on the mountain of melted wax. The thought that it suggested was painful. 'Then,' I went on, 'if after this, sooner or later, some one else were to complete the opera, and found all the numbers but one up to the seventeenth,—so many sound, ripe fruits, lying ready to his hand in the long grass,—if he dreaded the finale, and found, unhelped for, the rocks for its construction close by, he might well laugh in his sleeve. Perhaps he would be tempted to rob me of my honor. He would burn his fingers, though, for I have many a good friend who knows my stamp and would see that I had my rights.'

"Then I thanked God and went back, and thanked your good angel, dear wife, who held his hand so long over your brow, and kept you sleeping so soundly that you could not once call to me. When at last I did go to bed and you asked me the hour, I told you you were two hours younger than you were, for it was nearly four; and now you will understand why you could not get me to leave the feathers at six, and why you had to tell the coach to stop another day."

"Certainly," answered Constanze; "but the sly man must not think that I was so stupid as not to know what was going on. You didn't need, on that account, to keep your beautiful new numbers all to yourself."

"That was not the reason."

"No, I know. You wanted to keep your treasure away from criticism yet a little while."

"I am glad," cried the good-natured host, "that we shall not need to grieve the heart of a noble Vienna coachman to-morrow, when Herr Mozart can not arise. The order, 'Hans, you may unharness!' always makes one sad."

This indirect invitation for a longer stay, which was heartily seconded by the rest of the family, obliged the travelers to explain their urgent reason for declining it; yet they readily agreed that the start need not be made so early as to interfere with a meeting at breakfast.

They stood, talking in groups, a little while longer. Mozart looked about him, apparently for Eugenie; since she was not there he turned naively with his question to Franziska.

"What do you think, on the whole, of our Don Juan? Can you prophesy anything good for him?"

"In the name of my aunt I will answer as well as I can," was the laughing reply. "My opinion is that if Don Juan does not set the world mad, the good Lord may shut up his music chests for years to come, and give mankind to understand——"

"And give mankind," corrected the Count, "the bagpipes to play on, and harden the hearts of the people so that they worship Baal."

"The Lord preserve us!" laughed Mozart. "But in the course of the next sixty or seventy years, long after I am gone, will arise many false prophets."

Eugenie approached, with the Baron and Max: the

conversation took a new turn, growing ever more earnest and serious, and the composer, ere the company separated, rejoiced in many a word of encouragement and good cheer. Finally, long after midnight, all retired; nor, till then, had any one felt weary.

Next day—for the fair weather still held—at ten o'clock a handsome coach, loaded with the effects of the two travelers, stood in the courtyard. The Count, with Mozart, was waiting for the horses to be put in, and asked the master how the carriage pleased him.

"Very well, indeed; it seems most comfortable."

"Good! Then be so kind as to keep it to remind you of me."

"What! You are not in earnest?"

"Why not?"

"Holy Sixtus and Calixtus! Constanze, here!" he called up to the window where, with the others, she sat looking out. "The coach is mine. You will ride hereafter in your own carriage."

He embraced the smiling donor, and examined his new possession on all sides; finally he threw open the door and jumped in, exclaiming: "I feel as rich and happy as Ritter Glück. What eyes they will make in Vienna!"

"I hope," said the Countess, "when you return from Prague, to see your carriage again, all hung with wreaths."

Soon after this last happy scene the much-praised carriage moved away with the departing guests, and rolled rapidly toward the road to Prague. At Wittingau the Count's horses were to be exchanged for post-horses, with which they would continue their journey.

When such excellent people have enlivened our houses by their presence, have given us new impulses through their fresh spirits, and have made us feel the blessings of dispensing hospitality, their departure leaves an uncomfortable sense of vacancy and interruption, at least for the rest of the day, and especially if we are left to ourselves. The latter case, at least, was not true with our friends in the palace. Franziska's parents and aunt soon followed the Mozarts. Franziska herself, the Baron, and Max, of course, remained. Eugenie, with whom we are especially concerned, because she appreciated more deeply than the others the priceless experience she had had,—she, one would think, could not feel in the least unhappy or troubled. Her pure happiness in the truly beloved man to whom she was now formally betrothed would drown all other considerations; rather, the most noble and lovely things which could move her heart must be mingled with that other happiness. So would it have been, perhaps, if she could have lived only in the present, or in joyful retrospect. But she had been moved by anxiety while Frau Mozart was telling her story, and the apprehension increased all the while that Mozart was playing, in spite of the ineffable charm beneath the mysterious horror of the music, and was brought to a climax by his own story of his night work. She felt sure that this man's energy would speedily and inevitably destroy him; that he could be but a fleeting apparition in this world, which was unable to appreciate the profusion of his gifts.

This thought, mingled with many others and with echoes of Don Juan, had surged through her troubled brain the night before, and it was almost daylight when she fell asleep. Now, the three women had seated themselves in the garden with their work; the men bore them company, and when the conversation, as was natural, turned upon Mozart, Eugenie did not conceal her apprehensions. No one shared them in the least, although the Baron understood her fully. She tried to rid herself of the feeling, and her friends, particularly her uncle, brought to her mind the most positive and cheering proofs that she was wrong. How gladly she heard them! She was almost ready to believe that she had been foolishly alarmed.

Some moments afterward, as she passed through the large hall which had just been swept and put in order, where the half-drawn green damask curtains made a soft twilight, she stopped sadly before the piano. It was like a dream, to think who had sat there but a few hours before. She looked long and thoughtfully at the keys which he had touched last; then she softly closed the lid

and took away the key, in jealous care lest some other hand should open it too soon. As she went away, she happened to return to its place a book of songs; an old leaf fell out, the copy of a Bohemian folk-song, which Franziska, and she too, had sung long ago. She took it up, not without emotion, for in her present mood the most natural occurrence might easily seem an oracle. And the simple verses, as she read them through again, brought the hot tears to her eyes:

"A pine tree stands in a forest,—who knows where?

A rose tree in some garden fair doth grow;

Remember they are waiting there, my soul,

Till o'er thy grave they bend to whisper and to blow.

"Far in the pasture two black colts are feeding.

Toward home they canter when the master calls;

They shall go slowly with thee to thy grave,

Perchance ere from their hoofs the gleaming iron falls."

THE END.

MUSICAL VITIATION.

THE following from the pen of an English writer, Mr. Hamish MacCunn, in *Melody*, is something Americans can also read with profit. He says:

"Much sentimental and twaddling nonsense is spoken, and has been spoken and written, in defense of the organ-grinder. We are told how he brings into the slums a gleam of happy sunshine; how the little children dance on the causeway, and the mothers nod their tired and work-weary heads to the ravishing lilt of 'Her Golden Hair was Hanging Down her Back'; how dreadfully dull, poor dears, would be the lot of the poor laboring Londoners were the heavenly orchestration on wheels heard no more by day and by night. We want more than this. We want the children of our country to dance; we want the mothers and the fathers and the old folks to nod their heads; we demand happiness and brightness and cheerful recreation for the laborer; but just as it is our duty to see to the public supply of pure water, so it is equally incumbent upon those qualified for the task to investigate and direct the supply to the great public of music which is pure and wholesome, and withal sweet and merry.

"It is lamentable to think of how many poor children must have, at an early age, their musical 'ear' utterly vitiated, and, indeed, their taste and natural love for music entirely destroyed, by those blatant noises which, too often, must make up the entire total of all they can ever know or hope to learn concerning that art which has been called 'the gift of God.' It is pathetic to think of this; but it is disgusting to think of how little has been done for the nation—as a nation—to conserve the musical interests of the poorer classes. Is it, as it would verily seem to be, a fact that absolutely nothing can be attempted or accomplished in this direction? What is the good of a band or two, now and then, in our parks and public spaces? Where, among the audience, are the very poor to be seen? Where are all our military bands, that they do not more often come out and play through the streets? Popular concerts at people's palaces and mission halls (with tea and buns, and prayers and tracts) are, I fear, misdirected efforts at 'improvement'—well meant, no doubt, but misdirected.

"In any case these do not affect the question of street music, and it is concerning it that there is so much room for active and immediate improvement. I have often thought that even private enterprise in the matter could hardly fail to be well rewarded. In one town or district alone, it would probably pay any one handsomely to organize and send on regular rounds bands of capable street musicians. Bands of street singers—part singers—might also be sent out, and the two might sometimes combine. And I have no hesitation in asserting that this change for the better would be as heartily welcomed and appreciated by the comparatively poor and ignorant as by the more fortunate and educated."

—Young students! You have but just one life to live in this world. Work while it is called day, for the night cometh in which no man can work. I am not preaching; I am only trying to dissuade you from mere money-getting. Money honestly earned you should get at all times; but have a higher object than that, or you are a clod. Before everything else develop your mind and soul, and what can do this so wonderfully as our beautiful art? Do not rely on money and misery, technics and trumpery, fame and satiety, or any other merely temporary measures. "Knowledge is power," and get it at any sacrifice. You have only one chance: what are you living for? Think about it.

THE READING COURSE.

BY THOMAS TAPPER.

THIBAUT'S "PURITY IN THE MUSICAL ART."

"A fine book is 'Purity in the Musical Art,' by Thibaut. Read it often as you grow older."—Robert Schumann.

READERS of Longfellow's "Hyperion" will recall two passages which seem allied to this book and its author. The poet was enjoying the delightful days with the Baron at Heidelberg, whom he has described as one to "pursue all things with eagerness—music, poetry, painting, pleasure, even the study of the pandects." This portrait is almost appropriate to the jurist whose work is before us.

In the third chapter of the second book, Fleming and the Baron stroll up the Hauptstrasse and thence to the Rent Tower, "to look down into the garden and see the crowd below us," and the first person to attract their attention is our author.

"And what a motley crowd in the garden! Philistines and sons of the muses. And there goes the venerable Thibaut, taking his evening stroll. Do you see him there with his silver hair flowing over his shoulders, and that friendly face, which has for so many years pored over the pandects? I assure you he inspires me with awe. And yet he is a merry old man, and loves his joke, particularly at the expense of Moses and other ancient lawgivers."

Anton Friedrich Justus Thibaut, "merry and silver-haired," was born in 1774 and died in 1840. He was four years younger than Beethoven and survived him by thirteen years. Within his life time there were born some remarkable musicians: Weber, Schubert, Schumann, Mendelssohn, Chopin, Wagner, and Liszt—all of the German school. He had already entered upon his years of manhood when Mozart died (1791); and it was eighteen years later that Haydn passed away. In these years the classic school was developing into the romantic, and literature was being enthused with the wonderful spirit of such men as Jean Paul Richter, "the only one," and his followers. Amidst all this wealth of new thought, we find Thibaut sparing hours from the law that he might study the older masters. He was professor of jurisprudence at the Heidelberg University and, as he himself wrote in the preface of the first edition of his book, studied music in the hours which others give to society. His admiration for the older writers was lofty; yet he did not love the younger any the less. He felt that, despite what might come, men should not cease to worship at the familiar shrines.

I do not find any other work by Thibaut even indirectly bearing upon music. He was a somewhat extensive writer on law and a lecturer on the subject. His life is interesting as offering us the example of a man practicing law and stealing away now and then to find the true enjoyment of the heart in music. That his book has sterling worth is assured beforehand when one hears Schumann say, "Read it often as you grow older." The book appeared in 1825, and immediately went into its second edition. Thibaut was then over fifty years of age and, consequently, a man of mature thought. The original title of the work was, "Ueber die Reinheit der Tonkunst." Both the early editions which I have at hand, published by Mohr, of Heidelberg, have a portrait in profile of Palestrina. "The first appearance of the book was as a voice in the wilderness," says Dr. Bähr. It was questioned, however, why a dilettante should have the presumption to direct men of another calling; why should a jurist attempt to set the law of art before artists? Thibaut stated distinctly in the preface to the first edition, and very pointedly emphasized it in the preface of the second edition, that he is not by calling a musician ("das ich kein Musiker von Profession bin"), but one who has chosen to give precious hours to music rather than to dissipate them in the usual social ways. Despite any question from one source or another, the book stands as a classic in music literature; and Dr. Bähr quotes the *Allgemeine Zeitung* as naming it the "Golden Book."

Thibaut made an extensive collection of church music,

which served for practice to the famous choir which met at his house in Heidelberg. The collection is now at the Munich (Bavaria) Library. Dr. Bähr, who was a member of this choral choir, speaks warmly of Thibaut's judgment as a leader. He says that Thibaut "revealed to him a new world in music, such as he had never previously imagined." The book comes, therefore, not from the pen of a music lover alone, but from one who was constantly and practically busy in music. His opinion was that music is "not a mere study, nor a mere amusement, but rather a moral agency. Pure music springs from a natural and healthy impulse, and in its turn reacts to the edifying and refining of the mind; while music of a different origin operates, like bad literature, to enervate and demoralize. Hence, he fiercely assails all musical shallowness and frivolity."*

The chapters reveal the particular nature of the work. One concerns the "Choral," another "Choral Societies"; there is one on the "Folksong" and one on "Other Church Music than the Choral." On the esthetic side there are chapters on "The Value of Good Models," "Effect," "The Use of Instruments," "The Careful Judgment of a Great Master's Works," "On a Liberal Judgment." There is also a chapter on "Misadaptations of Text."

The two German editions which I have at hand contain a chronologic list of musicians.

There are two English translations: one by W. H. Gladstone, published by John Murray, London; the other by John Broadhouse, published by William Reeves, London. Either is easily obtained in America.

WHAT OUR PROFESSION NEEDS.

BY EMMA L. MAYNARD.

THE Americans are said to have but one object in life, that of making money; and that, while busily engaged in the many enterprises leading to fortune, they neglect culture.

This erroneous idea advanced by foreigners exposes their ignorance of our country's rapid growth in literature and science; and, as our facilities for travel are far superior to those of any other nation, people of refinement, led hither and thither by various interests, dwell in all parts of our land. We Americans, in our ambition for wealth, strive not wholly for our own individuality, but for the establishment of institutions of industry and learning, that our young men and women may amply equip themselves for such vocations as they may choose for a life work. While we are fast coming to the front in art and education, it thus stands to reason that our people are the very best of timber, out of which the greatest results in music can be wrought.

The question now arises, How and with what kind of human tools can we best utilize our material? In what way can our people be led to associate in their minds the choicest works of musical literature with the gems of prose and verse which will always live? Out of the many thousands of teachers in our land, there are but few having a thorough knowledge of their chosen profession. This results from leaving school in early youth, soon after the multiplication table has been mastered, and at length, desirous of pin money, receiving piano pupils at 25 cents per hour. This element is an injury to the tastes of our people. It serves the mind as a contagious disease pervades a community. Should these 25-cent teachers be made to suffer, they could neither tell the authors of "Evangeline" or "Les Misérables" nor give the name of a standard musical periodical or work on theory. These so-called teachers are committing robbery; they take from the pupil not only the bright silver quarter, but also the hour of precious time which would otherwise be more profitably employed. Our profession needs good, hard-working, intellectual enthusiasts.

Teachers, like successful physicians, must be so thoroughly equipped as to treat the various dispositions and turn each mind in the right direction. Teachers should

* Gladstone's translation

guard against one-sidedness. If piano teaching be the specialty, why not reach out and acquire a fair knowledge of organ and vocal literature? Never neglect the study of harmony, for, as some one has truly said, it is the grammar of music. It serves so many purposes and saves much time, especially in reading or memorizing new compositions. Have a good stock of common sense, a thorough all-around knowledge of your chosen profession, and you need never fear that your pupils will not learn.

Show a willingness to answer and explain clearly any question asked by inquisitive young pupils. A musician's career is similar to that of a milliner or dress-maker—continually striving to keep up with the times.

Our profession needs teachers of untiring energy, not contented with the knowledge possessed at the present moment, but striving day by day and year by year to replenish the mental store with fruitful ideas which may be most practically utilized. Our profession needs teachers willing to do for the nation what our writers of prose and verse have done; to elevate the minds of the ignorant as well as those of the learned to the highest ideals of our own art.

ORIGIN OF CHOPIN'S FUNERAL MARCH.

Few people are aware of the extraordinary circumstances under which Chopin composed his famous "Dead March." The story is told by the Paris correspondent of the *London Morning Post*. It seems that the inspiration came to Chopin in the studio of M. Ziem, in the Rue Lepic, and was suggested by a story told him by the artist. M. Ziem had been one evening to the studio of Prince Edmond de Polignac with Comte de Ludre and M. de Valdrome. There was a skeleton in the studio, and, among other bohemian whimsicalities, Prince Edmond placed the skeleton on a chair in front of the piano and guided its fingers over the keys.

"Some time later on," says M. Ziem, "Chopin came into my studio just as George Sand depicts him, his imagination haunted by the legends of the land of frogs, besieged by nameless shapes. After frightful nightmares all night, in which he had struggled against specters who threatened to carry him off to hell, he came to rest in my studio. His nightmares reminded me of the skeleton scene, and I told him of it. His eyes never left my piano, and he asked: 'Have you a skeleton?' I had none; but I promised to have one that night, and so invited Polignac to dinner and asked him to bring his skeleton. What had previously been a mere farce," continued M. Ziem, "became, owing to Chopin's inspiration, something grand, terrible, and painful."

"Pale, with staring eyes, and draped in a winding-sheet, Chopin held the skeleton close to him, and suddenly the silence of the studio was broken by the broad, slow, deep, gloomy notes. The 'Dead March' was composed there and then from beginning to end."

—It is a blunder to suppose that "good luck" will supply deficiencies of education. Do you think that General Grant succeeded by good luck? Did he not have to wait for years, and see the others promoted over him, when he knew all the time that he could do the work better? He kept on hammering at Vicksburg—practicing his studies—until the call went forth for him to "come up higher;" and, please notice, he was *ready*! He had been *getting ready* all the time, and it was no good luck or fortune of war that did it, but well-directed effort. Neither did he do the thing without a first-class education. He studied the whole matter with the best teachers at West Point, and there was not a spark of guess-work or good luck about it. A kindred delusion is the one about genius, talent, and inspiration. Read Poe's account of how he made (actually manufactured) his wonderful poem of "The Raven." Beethoven made his symphonies by a similar process. Genius they undoubtedly had, but they learned their art with the very best teachers, and the results were as inevitable as the disappointment is certain with the half-educated.

MEANS AVAILABLE IN PIANO TEACHING.*

BY E. H. HILL.

A METHOD of study can only be judged fairly by comparing it with other methods of study. It is not enough to say Leschetizky forms good pupils, therefore his method is the best; or Herr Raif uses no études and succeeds, therefore discard études. As well say, "Since Bach drew his inspiration from a clavichord, I will abandon my modern piano, procure a clavichord, and become a great composer."

Teachers have produced, and ever will produce, results by various methods. Their success does not depend so much upon their use of certain exercises, but rather upon their ability to adapt "means to individual needs." Henselt remarked significantly, "I don't comb all my lambs with the same comb;" and Madam Bloomfield-Zeisler, who ought to understand Leschetizky, says, "It's not the method, it's the man." It is not denied that ingenious means have been devised by teachers for the more rapid advancement of their pupils; but those teachers who become so blinded as to fortify themselves behind some stereotyped way of doing things will not be conspicuously successful. Fortunately, there is a growing tendency toward eclecticism, but there are yet many teachers following fads in methods and attaching too little importance to the study of music.

For the purpose of comparison in the study of "means available in piano teaching," I divide all material useful in the formation of a piano technic under three heads:

1. Musical compositions, including artistic études.
2. Exercises calculated primarily to store mind and fingers with necessary technical forms. Scales, arpeggios, trills, groups, and certain mechanical études are included in this division.
3. Exercises at the piano or without it, calculated primarily to bring fingers, hands, and arms under control, and give them strength, flexibility, and elasticity. Under this head are included Ward-Jackson's gymnastics, the Technicon, Mason's two-finger exercise, some of the Deppe exercises, etc.

It is generally acknowledged that ambitious students must acquire a knowledge of the principal works of the great composers from Scarlatti to the present time; and no matter what the technical preparation may be, the accomplishment of this task necessitates a vast amount of practice on the works themselves. It is, therefore, very desirable that the student acquire such a habit of practicing pieces as will make them valuable means of acquiring technic. That such a method is possible has been abundantly proven in the history of many fine performers, and is particularly emphasized by several of our own pianists, as Emil Liebling, Julia Rivé-King, Edward Baxter Perry, and Wm. H. Sherwood. Madam Rivé-King, in replying to the inquiry as to what studies and technical systems she deemed indispensable, replied that her varied concert repertoire afforded ample means to keep her technic at the required standard. That Mr. Sherwood maintains an unusually large repertoire by doing a great amount of his technical work in the pieces themselves, is well known to his pupils and friends. It may be objected that these are exceptional cases, and that the average student would be unable to follow successfully their examples, but this fact only supports the theory that the means must be adapted to individual cases.

The study of a musical composition involves a mastery of its technical difficulties, the memorizing of its contents and fingerings, phrasing, tone-color, pedal effects, the various kinds of touch; all these are carried on simultaneously. To use a familiar expression, we are "killing several birds with one stone." No one is rash enough to say this is not a good thing, but they do say ordinary students will accomplish more if they are concerned with one thing at a time. Now, ordinary students must think of more than one thing at a time if they ever play the piano at all; and there is no valid reason why they should not, during the process of practice, do several things at a time well. One thing is certain. Of two pupils, the one who earliest acquires the habit of

doing several things well at the same time will make the most rapid progress. Some talented students, after acquiring a proper habit of practicing pieces, will be able to nearly dispense with all other technical means; while others, with poorer artistic and mechanical instincts, will realize less improvement. Such students will also be correspondingly slow in mastering difficulties presented to them singly, as finger control, melodic groups, or arpeggios.

In a consistent employment of musical compositions as means, tact must be displayed by the teacher, and pieces be selected with reference to present technical needs, as well as the formation of a useful repertoire. For example: Should the left hand require special attention, give Perry's "Lorelei;" for practice in double notes, Rubinstein's "Barcarolle in G," or Chopin's "Étude in Thirds." All these are valuable additions to the student's stock of pieces, and every moment spent in their practice should render similar passages in other pieces easier. As means of overcoming mechanical difficulties through the study of real music, attention is called to the artistic études, as in them the student is enabled to concentrate the attention on a single technical problem. In this connection it is well to remember that the term "artistic étude" designates any musical compositions constructed mainly on a single technical figure. It indicates no particular degree of difficulty, but may as aptly be applied to a fourth-grade piece as to Rubinstein's "Staccato Étude." Let the pieces, whether they be artistic études or of heterogeneous structure, be within reach of the pupil; then insist that they be thoroughly learned.

Check the pernicious habit of constantly playing pieces from beginning to end, and explain how difficult passages may be conquered by applying rational principles of practice. Don't allow the student to bring to the lesson five or six pieces, each about half learned; for, while he should have constantly several which can be played at a moment's notice, most of them should have passed a stage where they need radical criticism. One or two pieces should be criticized thoroughly during the lesson hour, and the responsibility for the others placed almost entirely on the pupil, though the decision as to how many and which are kept in practice should be made by the teacher.

The oft-repeated direction to pupils to use the pedal only after the piece is learned, is bad, for the reason that tonal effects should be studied from the beginning, and the touch and balance of parts have to be instantly changed when the pedal is added. The pedal should generally be used from the beginning, if at all.

Leaving this phase of the subject, it may be said to those who object to doing technical work in the pieces, on the ground that it will make the playing lack spontaneous musical quality, that the very contrary view is the correct one. The practice of taking the pieces up by short sections and thoroughly mastering their technical difficulties is the very practice that will render the playing spontaneous, by establishing such vital relations between the musical concepts and the fingers that the latter will voluntarily do the bidding of the musical consciousness. Correct practice easily establishes these relations and enables the player to concentrate his whole attention on the musical interpretation.

If the principle of the largest consistent use of pieces is correct, then it follows that, where these fail to develop the technic evenly, a desirable method is to employ exercises containing the same difficulties which confront us in the pieces.

In a study of exercises calculated primarily to store mind and fingers with necessary technical forms, as scales, arpeggios, trills, groups, etc., many interesting problems present themselves. The use of these exercises is a confession that the study of musical works is generally unsatisfactory unless along with it is carried a systematic course in purely technical training. This fact is so well known that teachers are inclined to place technical training too much in the foreground, making the student's musical development a secondary matter. Thus we have teachers who would compel their pupils to play quarter-notes for six months, and insist that it is illogical to allow the hand to move from its normal position on five white keys, until the perfect movement of each finger is thoroughly established. It is analogous to mak-

ing a child pronounce one word perfectly before attempting another.

The so-called Stuttgart system, represented in the four volumes of Lebert and Stark's "Theoretical and Practical Piano School," is founded on this idea of forcing dry technical exercises to the foreground. The underlying theory is that, by a carefully graded course of semi-musical études, the pupil is gradually prepared for every difficulty he may encounter in piano playing. After a few months some pieces are dealt out in homeopathic doses, but the exercises never stop until generally the student gets discouraged and gives up music entirely. This system, which was indorsed by such eminent teachers as Liszt, Henselt, Moscheles, and others, has lately fallen into disrepute, together with the abominable depressed knuckle hand position which usually accompanied it; but the practice of giving mechanical études when musical pieces would answer the purpose much better, still remains.

While there can be no difference of opinion among progressive teachers as to making an endless string of études the basis of a musical education, as in the Lebert system, there are, when the études are properly subordinated, arguments in favor of their use. Granting the necessity of a parallel technical adjunct to the study of musical works, we have to answer practically in our teaching, the question, Will the student's progress be most facilitated through a regular practice of the passages common to many compositions in their simplest forms, as in the Plaidy system; or is it best to arrange the technical material in a semi-musical form, thus developing a system of mechanical études of ever-increasing difficulty? Let it be understood that the mechanical étude, as Czerny's, Clementi's, etc., does not come into comparison with the musical pieces or artistic études, both of which are practiced primarily for their own sake. It must be compared with the "Tausig Daily Studies," the Plaidy system, the Mason system, etc. They all, unless we except the Mason system, are intended to store mind and fingers with necessary technical forms.

Plaidy, recognizing that the mastery of certain passages in musical compositions requires unremitting practice, attempted to reduce some of the more necessary of these to their simplest form for systematic daily practice. His system is a sort of dictionary of difficult passages, scales, arpeggios, melodic groups, trills, passages in double notes, octaves, all arranged in order, the central idea being that certain representative passages or figures are of such account that they should be practiced regularly so long as one plays the piano. The plan has much to commend it. Take, for example, scales and arpeggios, which are so indispensable. What more sensible plan than to devote a little time daily to their study, going from one key to another in a definite order that none may be neglected. The same reasoning applies to the arpeggios and the melodic groups, though it is because of the "melodic groups" that the Plaidy system has been most vigorously assailed. Some claim that the regular practice of these groups is unnecessary, going so far as to assert that their practice dulls the musical sense and stiffens the fingers. They can stand scales, arpeggios, technicons, metronome, and clavichord ticks, but draw the line at five-finger exercises. My own position favors the largest use of musical works as means, and the pieces by J. S. Bach are capital five-finger exercises, besides being of some value musically. However, these Plaidy exercises, if practiced with reference to the physiological relations of playing, should not accomplish harm. It is merely a matter of whether it is necessary to spend time systematically with melodic groups as with scales and arpeggios.

The Plaidy technics have been referred to merely as a type of the simplest form of exercises, designed primarily to store mind and fingers with necessary technical forms. The Tausig "Daily Studies" carry out the same idea, but employ more difficult material, and especially prepare for the works of modern writers. The Mason system, excepting the two-finger exercises, while similar to Plaidy in that the attention is systematically directed to necessary technical forms, goes further, in that more attention is given to accentual treatment and the application of touch. The scheme is a good one, and in line with the theory of this paper—that the more details practiced well at the same time, the more rapid the progress.

There are, however, certain gains from the practice of mechanical études, apart from the mere acquirement of facility in passages. Beginners who have not sufficient technic to practice pieces profitably, will enjoy the simple little études better than finger exercises, and will be learning time, correct use of the fingers, and many other things. More advanced pupils practice them profitably for octaves, the tremolo, sustained trills, etc. In these, the object is more the establishment of movements or giving the hand endurance than storing the mind and fingers with technical forms. For example, Turner's octave studies are primarily for establishing a correct octave habit; certain tremolo études build up a rotary motion in the wrist, or the "side stroke." These properties of the étude rather anticipate the next division of our subject.

(Continued in next issue.)

*Read before the Philadelphia Music Teachers' Association.

Editorial Notes.

THE musical field is generally held by well-established teachers, and there appears to be no opening for the young teacher. But he already has, or soon makes, friends, and they give him a few pupils. With these he "experiments,"—for a young teacher's first year's work is little more than an experiment,—and if he proves to be a good teacher, the playing of his pupils proves the fact of his ability. If his new ideas and methods have superior value, the musical public are ready to acknowledge the fact after, not before, he has proved their quality to their satisfaction. But there is often a personal friendship between the old-established teacher and his pupils and patrons that is not to be broken up without the best of reasons. Social and church ties may be strong. The public may so thoroughly believe in the old teacher's musicianship that he seems to be safe from competition, within a fence of solid public opinion. This must make the young teacher put forth greater efforts and make him sharpen his ideas and learn how to put them point foremost.

* * * *

THE year or two of waiting with his few pupils, while with them proving his quality, not only tends to draw out the best there is in him, but the exercise of putting out his best has great value in his self-development. There would be little or no advancement in art if a young and inexperienced teacher could go into a town and at once secure a large class. The difficulties that the young teacher must overcome makes of him a musician and a successful teacher. It is the great lesson of life to learn to wait. While he is waiting for a good business to grow up, he is doing work that will make him grow into a worthy musician and teacher. This is well, for he has not the experience and knowledge necessary that would make it best for his pupils that he should have the great responsibility of guiding the education of young minds. The young teacher must build himself up until he is prepared to really fill the place demanded of the first-class teacher.

* * * *

THE Music Teachers' National Association, which meets in New York the twenty-fourth to twenty-eighth of this month, is going to be one of the most important meetings the Association has ever held. The concerts will be a great feature, and there will be an unusual number of them. There are to be many essays and discussions upon live and helpful subjects. The inland teacher who is remote from any musical center will find in the recitals and meetings of the Association help that is essential to his growth. He will get new ideas, learn new ways of working, see deeper into the technic and expression of his art, and perhaps be lifted out of dangerous ruts, and, more than all, he will become broadened in outlook. Intercourse with fellow-musicians will draw him out. He will learn where he has been working on a false idea, and will find where and how he can bring his pupils up to better attainments. He can find in the ideas advanced by the speakers, and the performance of the artists, a confirmation and the certainty of things that he has worked out for himself, and so get a needed bracing up in self-confidence. Furthermore, the recitals furnish an ideal toward which the teacher can, with more confidence, bring his pupils. These recitals also bring to the teacher's notice many pieces of desirable music, which he can use in his own concert or pupils' recital programmes.

"Slumber not in the tents of your fathers. The world is advancing. Advance with it."—*Mazzini*.

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OUR reading course is proving especially helpful. The books are the best upon the subject of which they treat, strictly up to date, and decidedly practicable and applicable to the teacher's and pupil's daily work. The reader of this course will not only know the underlying principles of his art, but will be furnished with reasons for its more subtle effects and influences upon the emotions. He will also be enabled to give intelligent reasons for the opinions he gives his pupils. He will be furnished

with a solid basis for his opinions, something better than hazy impressions, which are too commonly given at the lesson hour as a basis for a pupil to work upon. The solid rock of fact makes a substantial foundation upon which the pupil may build a superstructure that will stand, but half-formed and hazy ideas will prove to be unstable quicksands upon which all that is placed may soon be swept away with the breath of criticism and the storms of rugged, every-day experience. The books on pedagogy and psychology will furnish the reader with ideas for further investigation of the most profitable and useful kind. To know how to teach, as well as what to teach, is now considered a prime necessity.

"One must spend time in gathering knowledge to give it out richly."—*E. C. Stedman*.

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A CISTERN is soon exhausted, but a living spring runs as long as time lasts. What the pupil learns when taking lessons may soon be forgotten, but if he also learns how to study, then he becomes a real student; he can go onward as long as he lives. As we are creatures of habit, why not make the tyrant habit our servant? Make habit advance us. When we leave school or our music lessons, the claims of society, the duties of life, and the calls upon our strength can easily be allowed to prevent us from keeping up a habit of daily practice and musical reading and study; but if we sacredly set apart an hour each day, we can not only retain our past achievements but steadily add to them. We delight in the enjoyment that our music brings us. Why not keep it and increase its intensity by adding to it? The multitudinous calls and duties may all be good, but one of the greatest lessons of life is to learn how to prevent the good from crowding out the best. Shall all of our past years of hard study, labor, and practice, and all of its money cost be thrown away, and with it the refined enjoyment that a daily practice would bring, just for the trifling demands being made constantly upon us? Life is not the number of years lived, but the amount of good crowded within them. The number of years is not at our command, but what goes into them is.

* * * *

WHILE one's friends, the church, and general society have just claims upon his time and activities, there is still a greater claim of duty to one's self in the necessity of growth and self-culture. A firm mind, fortified by an unshakable conviction, is essential in the establishment of daily habits of study. One has to learn how to say that short word "No," and to say it without its implying a "yes." Will-force is to be cultivated as well as any of our other faculties, and life will furnish numberless opportunities for its exercise if we really do our duty to ourselves. And in this duty of self-development we prepare ourselves for doing more for others. No one can hold himself up to a daily hour of study without an inflexible purpose. And if all of the above is in abundance, nothing will come of it but disappointment unless one has a fixed hour devoted to this self-development. It will prove what sort of clay one is made of when it comes to establishing and daily maintaining a course of self-development.

AN ANECDOTE OF LISZT.

BY SILAS G. PRATT.

THE great pianist-composer had such a kind heart, was so generous and approachable, that he was not infrequently victimized by the designing and unscrupulous. An incident that tested his forbearance and gentle manners occurred, during my second summer in Weimar, at one of his Sunday mornings "at home," and which might interest the readers of THE ETUDE. There was a large, ruddy-faced English woman, who had been introduced by the Fräulein Stahr sisters and who had been present at several of the informal gatherings at Liszt's house and elsewhere. She was rather coarse, the veins on her cheeks plainly showing the effects of much roast beef of old England with port wine, and while it was known that she was taking some lessons of Fräulein Stahr, it had not been suspected by any one that she cherished an

artistic ambition, least of all in the direction of music. This lady was present upon the occasion I mention, and sat or stood close to the left of the piano. There were present Max Pinner, one of Liszt's favorite pupils, William Sherwood, Louis Maas, Miss Amy Fay, Cecelia Gaul, and many other distinguished persons in art and literature, though fortunately for them the Grand Duke and Duchess were not present. We had listened to some delightful piano playing, and Pinner, always courteous and obliging, was still seated at the piano, having just played an accompaniment for one of Lassen's new songs, sung by a member of the opera company in a charming manner, when to the astonishment of every one the stout, red-faced lady arose and placing some music in front of Pinner requested him to accompany her.

Poor Pinner glanced at Liszt in a helpless sort of way and looked about for some one else upon whom he might possibly unload this unwelcome task. But all had quickly fled from the immediate vicinity of the instrument, several escaping into an adjoining room, while the good-hearted host walked toward the furthest end of the room where I stood. As he came forward he spoke and said, "This is liberty hall; every one does as he pleases here." With this he made an involuntary motion of his large hands as though he would wash them of the consequent proceedings.

If, however, we were astounded at the temerity of the woman in attempting to sing without being requested to do so, the astonishment increased when she commenced to sing one of Handel's most ancient arias which, to those present, would have been tedious and unendurable had it been divinely sung by the greatest of living artists.

As the woman's uncultivated and rasping voice proceeded, the amazement increased, and a feeling of disgust, mingled with sympathy for Pinner (who was biting his lips and trying to control his chagrin), possessed us all. The poor misguided woman insisted upon singing the whole thing, lasting fully twelve minutes, during which time I managed to quietly slip out of the room, and with Sherwood and others vent my feelings of shame and wonder at the audacity of the creature who was thus torturing our beloved Liszt. Wondering how the great man would greet the end (as, ordinarily any fair or good performance always received at his hands kindly encouragement), I stood in the doorway during the closing measures, the hideousness of which were enhanced by a grand climax of muscular effort, which made the singer's red face still redder, and reached a series of ear-splitting shrieks that was indeed a triumph of the grotesque.

Poor Pinner, red with disgust and shame, not to mention anger, slid off the piano stool and escaped into the adjoining room, all the occupants of which were immediately attracted by tremendous hand-clapping in which Liszt conspicuously led. But the master stayed in his position at the further end of the room, mechanically flapping his great hands together, a queer sort of resigned look upon his face, with a humorous twinkle in his deep gray eyes, as though he considered the whole performance a good joke. Every one instantly took his cue from Liszt, and even those who had absented themselves returned to join in the hilarious applause.

No word was spoken at all; and thus the great man refrained from offending the person who had afflicted himself and friends, and at the same time turned into amusement (deftly concealed from the lady) what might otherwise have been an unpleasant affair. The aftermath, however, must have been equally surprising to the lady's good British friends, who, no doubt, have since been regaled with a Falstaffian account of her great success, and the "spontaneous applause" in which the great master himself led.

—Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—*Mozart*.

—I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller*.

THOUGHTS ON EXPRESSION.

BY ROBERT BRAINE.

"If no have handsome, how can?" was the blunt and unconsciously sarcastic rejoinder of an enterprising Chinaman who had started up in the crayon portrait line, in the Bowery district of New York, in response to the indignant comments of one of his fair customers who found John's efforts to reproduce her fair features anything but satisfactory.

Just so it is in music. If a performer does not feel the music he is trying to interpret in his inmost soul, what has he got to express. "Play with expression! play with expression!" is the parrot-like refrain of thousands of teachers and hundreds of thousands of parents all over this bright land, while the number of young and even advanced students who have the slightest conception of what is meant by the oft-repeated refrain is very, very small.

Alas, playing with true expression is a very, very rare art, even among professional musicians! Many believe they have it when they have it not. True expression is the magic touch which distinguishes the artist from the artisan. Expression blows the breath of life into the composer's creation, while the merely mechanical performance of it is like a lay figure or a dummy of wax: a thing with the outer semblance of a being truly, but dead and cold. Or, mechanical playing is like artificial flowers,—hard, stiff, and without perfume,—compared with the sweet, fragrant production of nature,—the flowers of art,—such as bloomed in the heart of the tone poet who produced them.

How many pupils and teachers, too, blindly stumble through the sublimest tone poems, banging down the keys with great force when they see *f* in the music, still harder when they see *ff*, softening down at the *p*'s and *pp*'s, hastening at the *accel.*'s, and retarding at the *rit.*'s; but all in so mechanical and clumsy a manner that the most ignorant listener hears at once that the performer is only "obeying orders," as indicated by the signs on the printed page, and without the slightest conception of the artistic necessities for these changes in musical light and shade.

In other words, such a player is no more than a flesh and blood Æolian or orchestrion, which merely reproduces the notes in a stiff, mechanical manner, without feeling a note of it.

What can our teachers do to breathe the breath of life into all this expressionless playing? With many pupils we know it is a hopeless task. "Temperament," which marks the difference between success and failure in a soloist, is a gift from on high. It is impossible to produce a poetical nature in a clod-hopper. A large majority of pupils who offer can not be helped very much in the matter of real expression. The most that can be done with them is to compel them to observe the printed signs in the music and to render the notes in as correct a manner as possible. Such pupils lack imagination, temperament, and poetry, and unless their nature could be radically changed they could never become anything more than human grind-organs, without the accuracy of that instrument.

There are a great number of pupils, however, who can be wonderfully improved in this matter of expression if the teacher will but go about it in the proper manner. The pupil must first be made to understand what "playing with expression" really means; that music is the language of emotion; and that the light and shade and various nuances simply correspond to the various emotions which the composer intended to portray in his compositions.

Teachers often give their pupils credit for possessing more intelligence in the beginning of their education than they really possess. I have found many and many a young pupil who supposed that the *p*'s, *f*'s, *sfz*'s, *rit.*'s, etc., were merely arbitrary marks put in the composition by the composer, and had no idea that the observance of these signs had as much to do with a really intelligent reading of the composition as the observance of the sense in reading a poem, to say nothing of the observance of the accents, punctuation, etc.

How many thousands of teachers are there who are

content with a more or less accurate rendition of the notes of a composition, pitched in a monotone, and with as much expression as the drone of a saw mill? I have found that if the teacher permits it, ninety-nine out of a hundred pupils will play in just this fashion, without the slightest effort to rise above it.

So many teachers fail to explain to pupils the inner meaning of a composition. They will give a young pupil a spinning song, for example, without explaining what a spinning song is, when the little pupil has probably never seen a spinning wheel, and has not the slightest conception of what it is like. Now, what the teacher should do is to make an interesting explanation of what the composition is intended to represent, and show the pupil where the composer has imitated the rapid whirling of the wheel with rapid passages of notes, played smoothly and legato. With this explanation, the pupil will have an entirely new idea of the spinning song, and every time he plays the passages which imitate the wheel, he will acknowledge what they mean and play them intelligently.

A teacher should make it a point never to give a composition to a pupil unless he can explain what the composition is intended to portray. If you give a pupil a "Frühlingslied," by all means hunt up the meaning of the title in your dictionary if you do not know it, and be able to tell him that it means "Spring Song," and is intended to portray the birth of the new season of birds and blossoms and gladness. If you give a pupil a "Tarantella," explain that the title comes from "Tarantula," a species of hideous spiders which inhabit tropical countries, and that the name "Tarantella" was applied to certain forms of very fast dance music in $\frac{3}{4}$ time, because these dances were supposed to cure the bites of these terrible spiders.

The rhythm of various dances—waltz, polka, galop, bolero—should be thoroughly explained to all young pupils if they are to intelligently render compositions in these forms. I remember the first minuet I ever had from my teacher. He was a teacher of the right sort, for before I had played a note he got up and showed me how to dance a minuet. He went through 32 bars of the dance with stately grace, humming the melody which I was to play. He then hunted up some pictures of the time of Louis XV, showing the court dancing a minuet. It is needless to say that I never forgot that lesson. The same teacher showed his pupils what a piece was intended to represent thoroughly, before they played a note. On another occasion, I remember that he stopped me and complained of the way I was rendering my accents in a Polish dance. "My boy," said he, "when they do this dance in Poland, they bring out these accents you do not make, with their wooden shoes. Now, after this, when you are playing it, try and hear those wooden shoes, and you will get the proper effect." I never played the composition after that but what "I heard those wooden shoes," and accented accordingly.

There is so much that a teacher can tell the pupil of the inner meaning of a composition which will help him to a proper rendition of it. The music of the masters is full of numerous imitations of every sound in nature, and of every tone in the gamut of human emotion. Here is a trumpet call; there a bit of chromatic, representing the howling of the wintry blast; here a thundering passage in the bass representing a stormy effect; there a rippling scale, suggestive of a mountain torrent. Who, for instance, could play Schubert's "Erlking" without being familiar with the legend from which it is taken, and recognizing the various effects by which Schubert has depicted the main points in Goethe's immortal poem—the rush of the wind through the forest, the father madly galloping to reach home and safety and holding his son tightly in his arms, the voice of the Erlking luring the boy to his shadowy kingdom, and the frantic cry of the boy as the Erlking seizes his young spirit.

If a pupil understands a composition thoroughly, he will have some basis for its expression.

Many teachers are, unfortunately, themselves very lax in studying the analyses of the classic compositions which have come down to us from their composers, and from the great executive artists who have performed them, and hence are unable to give their pupils any key to the emotional meaning of what they are playing.

In the case of operatic music the teacher should make it a point to be familiar with the plots of the various operas. He will then be able to indicate to the pupil the meaning of the various selections he is playing.

If the pupil who is studying an operatic fantasia or selection, will but attend a performance of the opera once or twice, he will play it with entirely different expression and added intelligence, for he will then understand the emotion with which the composer has sought to imbue each theme. How could any instrumental performer give the proper expression to an anvil chorus, or a love duet, or a duel scene, or a rustic dance, or a defiance, unless he had seen the opera or had the meaning carefully explained to him. Of course, a cultivated musician would deliver the passages with more or less of the proper expression, but they would invariably lack the accuracy and peculiar adaptation to what they were intended to express.

In addition to explaining the meaning of the composition in hand, the teacher must, of course, insist from the first on the observance of the various indications of nuance and light and shade in the music, the *pp*'s and *f*'s, *accel.*'s, etc. The pupil should, of course, be provided with a musical dictionary, and be required to learn the meaning of all the expression marks in the music. The teacher should rigidly insist on this from the very beginning, for if this is done the pupil gradually acquires the habit of playing in an expressive manner.

One thing the pupil must be kept from, and that is "false expression," which is infinitely worse than no expression at all. Many ignorant teachers and musicians seem to possess an idea that "expression" means a *ritard* in every other bar, *accelerandos* where there are no *ritards*, *sfz*'s in the most unlooked-for places, exaggerated *pianissimos*, and the whole interpretation a sickening hodge-podge of "fits and starts" without "rhyme or reason." Every reader can remember musicians and students of this type. There are some even in high places.

This it was that used to drive Beethoven to perfect fury, this "false expression," like an actor bellowing every other word and whispering the words he did not bellow, whether the sense of the passage called for it or not.

Let a pupil be made to understand that one must feel in order to express. The actor who weeps real tears is the one who moves others, and the musician who feels what he is playing is the one who will properly "express" the intentions of the composer.

MISTAKEN.

JOACHIM, of the Royal Conservatory, speaks thus of American students: "They have a mistaken idea of the tasks which are before them. Nearly all of them expect to become finished artists in a twelvemonth or so, whereas it takes years of training to develop even the greatest talent. I like the energy with which they go to work, and I do not find, as it has often been said, that this enthusiasm soon wears itself out. I find ability to work hard and to work steadily and persistently nearly always go hand in hand with my trans-Atlantic pupils, the only trouble being that they usually arrive two or three years before their time. There are admirable instructors in the United States, and it would be better for the students to take advantage of the home opportunities to their fullest extent before coming here, for then they would escape the drudgery, and we would escape it, too." Oscar Raif, also of the Royal Academy, spoke highly of the intensity and earnestness of his American pupils, but he was exceedingly emphatic in warning students to make thorough preparation before coming over. "It will shorten the race greatly," he said, "to make a thorough preparation on the other side, for there are many drawbacks for beginners here, particularly if they are unacquainted with the language. The conditions in America are fully as good as they are here for brisk and thorough preliminary work."

—A lasting reputation is seldom acquired quickly. It is by a slower process, by the prevailing commendation of a few real judges, that true worth is finally discovered and rewarded.—William Crotch.

COMMENTS ON TWO IMPORTANT SUBJECTS.

BY T. L. RICKABY.

MY contribution this month is the result of carefully reading a duo of articles which recently appeared in THE ETUDE, viz.:

- (a) Should teachers employ collectors?
- (b) Recitals—*pro* and *con*.

I have already written something on both these topics, but as they both deserve more attention than they usually get, I will try to write more. I may repeat myself, of course, but if what I say should be the means of bringing forward the opinions, experiences, and suggestions of others, the "twice-told tale" may acquire other characteristics than weariness.

The old-fashioned credit system is fast dying or being driven out. In every town the stores of any consequence are awaking to the necessity of a cash business, both for the good of themselves and their customers. Everything must be paid for before it is delivered. Further, the people themselves are realizing the fact that by paying cash their expenses are lessened, because they buy cheaper, and, in addition, do not buy so much. However, when it comes to music lessons, the matter is different. People will often continue lessons without paying, because they actually imagine it is of no consequence. The music teacher is nobody, anyway (often this is true, and the teacher has no one to blame but himself), and he must do without money until he is obliged to ask for it personally, or send bills which are ignored or forgotten. Under the circumstances, it would seem reasonable to employ a collector. I never did it myself, but I have known it done, and "getting into hot water" does not begin to describe the result.

A better way is for the teacher to turn over a new leaf. Let it be known that from "now on" every pupil must pay the fees at the first lesson. If the teacher is competent and knows it, and if his work has produced good results in his town, he will experience little or no difficulty except, perhaps, at the outset. He may lose a pupil or two, but he will not be obliged to resort to the horror of a-king for money—a very disagreeable thing for a sensitive man. Further, he will feel the agreeable consciousness that he has no collecting to do. To quote Mr. Liebling, "One can't teach music and run a collection agency at the same time." Another thing: pupils studying with a teacher who is known to be very strict in the matter of fees, always feel a sort of superiority just on that account; they know their lessons are paid, and so does everybody else know it. And now as to precedent: A 1000 mile railroad journey is paid for before you ride a foot; a theatrical performance is paid for before the curtain rises; if your sons or daughters go off to college, they, like an order for some advertised nostrums, must be accompanied by the cash.

Pupils who enter the large conservatories must show receipts before their lessons are assigned. The chief piano teachers of national and European reputation of whom I have any knowledge, are either paid for a full term, or are paid at each lesson. Now it remains for the teacher to appraise himself. As a general thing, he will be taken at his own valuation. If he is willing to continue giving lessons, and to take what he can get by dint of luck and dunning, that is his own lookout. But if he knows he is a proficient and capable teacher, a well-read, up-to-date musician, then let him act like one by insisting on the remuneration for his work being paid in advance, as other competent and capable teachers do.

Before leaving the matter I would suggest that it is a good plan to work by the calendar month. It simplifies and systematizes matters considerably. By this means a teacher will once in a while have to give nine lessons in one month; but that is a very little matter compared to the advantages. In the first place, patrons can have no excuse about forgetting when money is due—it is always due on the first lesson in each calendar month. Another advantage is that the teacher's income materializes at one time instead of being "sprinkled" over the seasons.

In conclusion, dearly beloved brethren, I will say that the reason the music teachers are so little thought of by the majority is because they are only too often slipshod and careless in their ways of doing things. They do not

stand on their dignity in the right way, and they have never claimed co-equality with the other professions, or if they claimed it they never maintained their claim. Lawyers, physicians, artists, and college professors know what they are worth, demand their price, and get it. Not so with music. Many "charge \$5.00 a lesson" but take what they can get. They give away music and music lessons, forgetting that "lightly gotten is lightly prized." Again, lawyers, artists, doctors, and professors have their offices, studios, and schools, where those seeking professional services must come. For years and years the musician has been content to wander from house to house, like a rag and bone collector. Some do it yet. Let us hope that, for the good of the profession, there will soon be no itinerant music teachers, no incompetent ones, no ill-paid ones, and no collectors needed.

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MY idea of a pupil's recital is that it is not an entertainment, but a part of their recitation. And at all my amateur monthly affairs I am very careful to "rub in" this fact to the audience. As there are always some lessons which are recited badly or indifferently, even so recitals are sometimes highly satisfactory or indifferent. The recital is certainly an incentive to harder work. If a pupil knows he must play, then he exerts a greater diligence in preparing his work. I do not mean by this that they must play whether or no, and risk a breakdown. I carefully guard against that. But I do not look for finish, etc. Playing in public recitals is merely to assist the pupils to gain confidence and assurance. This they can not do by only one recital in a year; they must play oftener. Further, they should be absolutely free. This is where a mistake is often made. If an audience pays money to hear music it is only right that a good program is given, and given well. If the recital is free and the audience understands that the recital is merely a lesson or part of the pupil's instruction, all shortcomings will be readily forgiven or more likely never noticed.

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FINGER QUALITY IN PIANO PLAYING.

M. HENRI FALCKE, the Paris pianist, is one of those players of whose performance scarcely any one writes without speaking of his delicacy of touch. As pupils of his who have not been blessed in this way by nature have been known to acquire the magic quality, his manner of proceeding with such must be of interest.

"I am not a fatalist as to touch," says M. Falcke. "I do not say, with a great many, 'Oh, well; touch is born, not made, so that settles it.' Some are born, I know, with this justness of expression by the fingers, which does not mean either strength or weakness, but a close physical connection with sentiment of the mind, which may be called a sentiment of the fingers. With some this can be cultivated, partly by mental, partly by physical processes; with others cultivation may be more or less perfect, so as to reduce extremely disagreeable playing to that which is extremely agreeable. In any case there is no excuse for leaving a pupil in a state of nature just because he was born so.

"Touch is to the fingers what quality is to the voice; but reflect how few singers are artists on native quality. There is much more that is artificial than natural in art, as in the development of taste or manner. How many gauche girls may be made gracious and charming, how many brutal natures refined and discriminating, through judicious and persistent training!

"All work with the hand must be individual. No two persons' hands are alike, any more than two leaves on a tree; it is impossible. The study from the start must be in line with hand conformation. What will do for a wide hand will not do for a slim one. The hand that is thick through will not respond to the course for a thin, transparent web. Two sorts of hands are the most difficult: one that is long and narrow and bony—like lead pencils bound tightly together—at the knuckles; the other a thick, flat, solid one, with square finger-points and an expression that, even if it has never done anything, looks as if it had been always pushing wheelbarrows. There is a fat hand with small finger-points

that can make a delicious touch when guided by a tender soul; and a hand does not have to look like wax, according to the novelists, in order to be a piano hand.

"I am convinced that the wrist has more to do with piano touch than is realized by players, teachers, or the public.

"Most of the disagreeable sound that is called indescribable and unchangeable is the result of playing from the elbow. Till the wrist is perfectly free, both ways, nothing can be done toward touch. The side motion of the wrist is absolutely indispensable to a caressing tone. A stiff wrist means hard tone; only blows of sound are made.

"Then, too, tone does not depend on elevation of the fingers, but on the thought that lies between the finger-points and the keys at the time of contact. Fingers may be raised a yard high, yet come down upon an object with the lightness of a feather. This may be illustrated upon the piano wood or upon the hand of the pupil—that force is in intention.

"Pupils learn too much and hear too little. Mind is busy with notes, nerves with fear, muscles are stiffened to make time as those of a horse to make a jump; the whole intention is hypnotized by bars and lines, and imagination is paralyzed. Pupils play and do not listen; everything is hard and dry and false.

"Instead they should breathe as they play. See, here are regular commas and semicolons and even exclamation points through these exercises. Punctuation, phrasing, meaning are allied—anything that will make notes and bars subservient, anything that will make the eyes look in, not out.

"Will you think it strange if I say to you that Sarah Bernhardt has been my best piano professor?

"Her diction, her declamation, her tranquillity, her freedom of thought in uttering lines, were a revelation to me in musical expression. I learned what phrasing meant in 'Cleopatra,' and lost sight of bars and notes in 'Fedora' and 'Gismonda.'"

Much irregularity and feebleness of touch come from a habit pupils have of pressing the keys but part way down, with the idea of making a light tone. The keys must be pressed quite to the bottom, and the tone made to depend on the force, or sentiment of force, rather.

To show the importance of thought, fancy, imagination, in piano playing is the most difficult part of the work. The choice of pieces that shall have little thought and little technic and much melody, with distinct lines of sound and color, is difficult. To keep down pride in technic at the same time that perfection in technic is developed is difficult. There comes a time when the pupil's pride in technic is maddening to the musician-teacher. His hands have become so free, so able, so supple; he is so much master of note tangles; he is possessed to do, to show, to go, and he plays with anvil rhythm.

The haste of American pupils and their misconception of educational lines are very hampering to the foreign teacher. They many times come to have so many lessons, just to put on finishing touches. They look for a coat of varnish in art, or rather in success, for that is what many seek. They go the minute the first dawn of progress is made. They give a teacher no chance to use his plan of teaching, which is variety itself, and infinite. —Ex.

—What would be thought of making a child learn to read before he had learned to talk? Yet this is precisely what most of the elementary instruction books upon the piano expect him to do in music. The early impressions in music ought to come into the mind through the vehicle of song. They reach the interior perceptions better, and the voice is intuitively obedient to the will in a way that the fingers are not, in consequence of which it happens that a child realizes melodies in a more musical way when he tries to sing them than merely when he tries to play them. When this part of the education has been neglected, and when the whole habit of life has been further and further away from it, as is the case with the average of musical amateurs, the best way is to begin again with singing. One has to learn to think tonal combinations and to sing them; then to identify them when one hears them sung; then to write them.

Nº 2235

The Fountain. (La Fontaine.)

MORCEAU de SALON.

An excellent piece for fluent finger work. The hands should be drilled separately; the Right in order to become thoroughly familiar with the

separations which occur in the flowing figure; and the Left, in order to acquire the mastery of detail necessary to clean cut work. Drill the Left also with the Pedal.

Revised and fingered by
O. R. Skinner.

Allegretto.

C. BOHM.

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'A)' and 'p grazioso'. The second system is marked 'Ped. simile'. The third system is marked 'mf'. The fourth system is marked 'mf'. The score includes various musical notations such as notes, rests, slurs, and fingerings.

A) The mark ——— indicates a musical thought. This mark — placed over or under a note means that it should be firmly held its full time.

The sheet music consists of six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written for piano, with various musical notations including notes, rests, slurs, and fingerings. The second system includes a bass clef and a key signature of one sharp. The third system features a treble clef and a key signature of one sharp. The fourth system includes a bass clef and a key signature of one sharp. The fifth system features a treble clef and a key signature of one sharp. The sixth system includes a bass clef and a key signature of one sharp. The piece concludes with a 'Fine.' marking and a 'no Pedal' instruction.

B) Study carefully the Left Hand fingering.

C) Play these 5 measures increasingly snappy and emphatic up to the long chord. It is an excellent contrast to the quiet melodic flow of the preceding page. All the staccato notes and chords may be played by a short down-arm touch

D) Give prominence to the melody in the Alto. The Right Hand part should be executed with the dropping fore-arm touch. The effect should be light, bounding, and elastic.

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes various musical notes, rests, and fingerings. Performance instructions like 'f' (forte), 'p' (piano), and 'D. C.' (Da Capo) are present. The piece concludes with a double bar line and a sharp sign.

- E) The Left Hand quietly and connectedly.
 F) These four measures in a subdued and somewhat lingering-coaxing manner
 G) The melody should be made prominent by employing the side stroke of the hand. The Left Hand as in preceding pages.

ROCOCO.

N. v. Wilm, Op. 149. N^o 5.

Commodo.

Commodo.

p

riten.

a tempo

p

cresc.

ff

p

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with fingerings 2, 3, 4, 2, 1. The left hand has a whole rest. Dynamics: *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. Treble clef, key signature of one sharp. The right hand has fingerings 2, 1, 2, 5, 3, 2, 4, 3, 3, 1, 3, 1. The left hand has fingerings 5, 3, 2, 2, 5. Dynamics: *f* (forte) and *p* (piano).

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has fingerings 5, 3, 1, 2, 5, 3, 2, 3, 1, 2, 3, 2, 1. The left hand has fingerings 5, 3, 2, 1, 4, 1, 5, 4, 3, 1, 2. Dynamics: *f* (forte) and *p* (piano).

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has fingerings 2, 3, 2, 1, 1, 2, 4, 1. The left hand has fingerings 1, 2, 4, 3, 1, 2, 4, 1. Dynamics: *f* (forte) and *p* (piano).

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand has fingerings 2, 3, 2, 1, 2, 3, 1, 2, 1, 4, 2, 1, 5, 1. The left hand has fingerings 1, 2, 4, 1, 2, 4, 5. Dynamics: *cresc.* (crescendo).

6 8

ff *animato.*

dim. *p*

a tempo.

riten. *pp* *f*

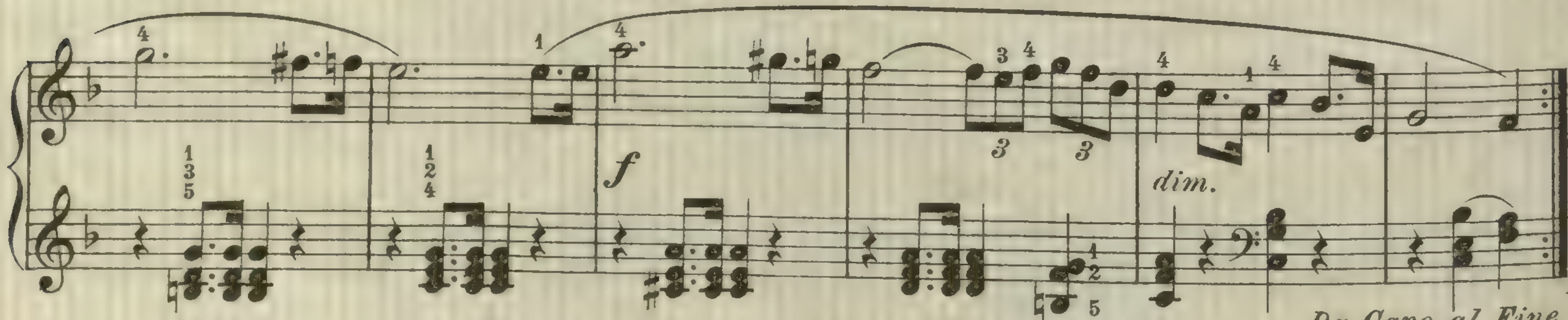
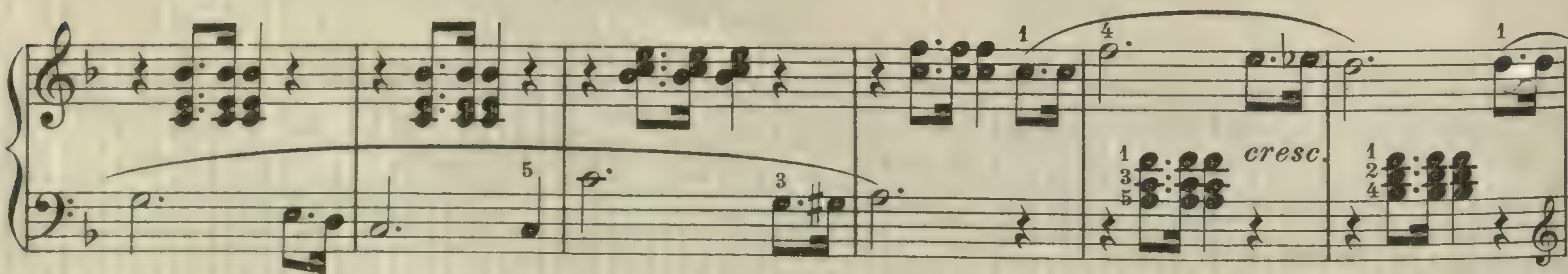
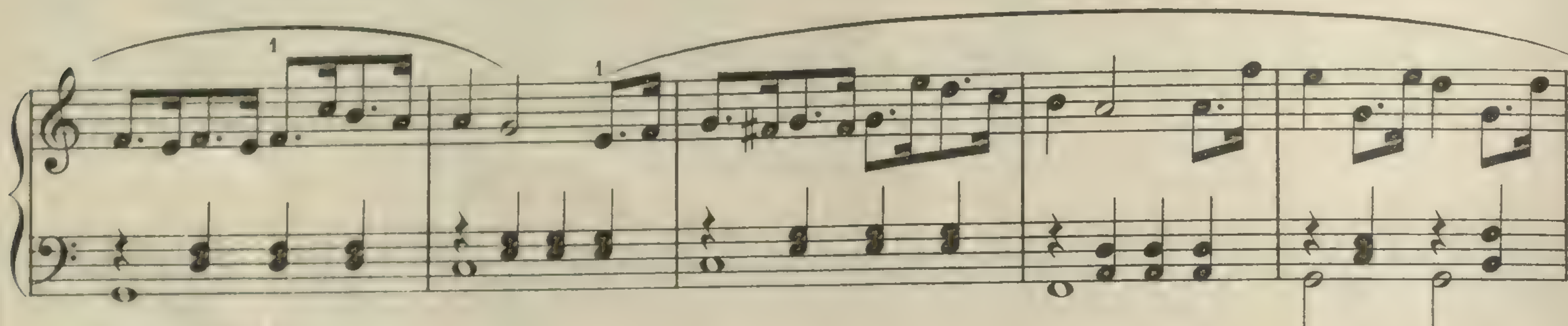
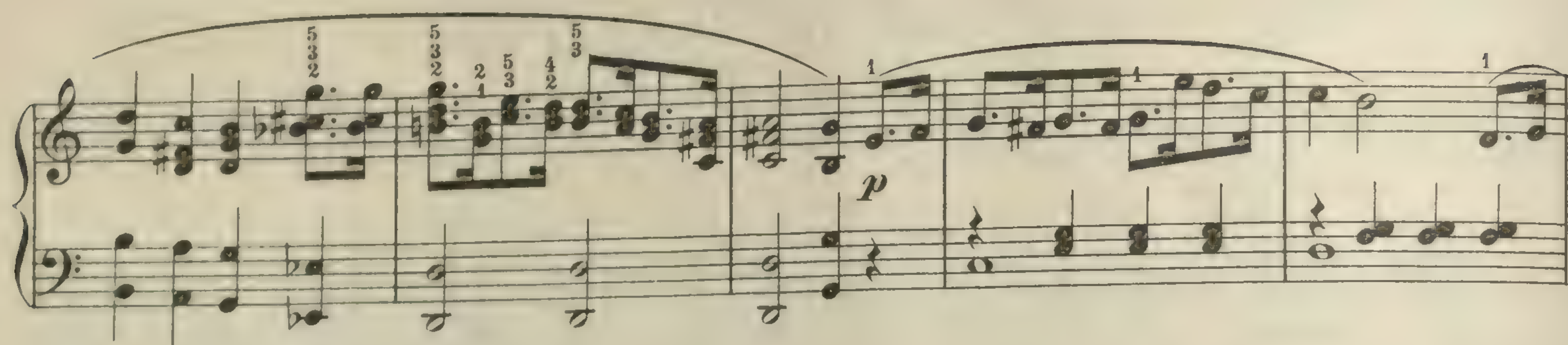
riten. *a tempo.* *p* *cresc.*

p *cresc.* *f* *ten.* *dim.*

p

riten. *a tempo.* *ff* *p*

This page of musical notation consists of six systems of staves. The first system begins with a treble and bass staff in G major, marked with a forte-fortissimo (*ff*) and *animato* tempo. It features rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left. The second system continues this texture, with a decrescendo (*dim.*) and a shift to piano (*p*) dynamics. The third system introduces a *ritenuto* (*riten.*) section, followed by a return to *a tempo* with a fortissimo (*f*) dynamic. The fourth system also begins with a *ritenuto* and piano (*p*) dynamic, then returns to *a tempo* with a crescendo (*cresc.*). The fifth system features a piano (*p*) dynamic, a crescendo, and a fortissimo (*f*) section with *tenuto* (*ten.*) notes, ending with a decrescendo (*dim.*). The sixth system starts with a piano (*p*) dynamic, a *ritenuto* section, and then returns to *a tempo* with a fortissimo (*ff*) dynamic, concluding with a piano (*p*) section. Fingerings are indicated by numbers 1-5 above or below notes throughout the piece.



Da Capo al Fine.

KILLARNEY.

By M. W. BALFE.

Moderato.

PIANO. *f*

1. By Killar - ney's lakes and fells, Em' - - rald isles, and wind - ing bays,
 2. In - - nis-fal - len's ru - in'd shrine May suggest a pas - sing sigh,
 3. No place else can charm the eye With such bright and va - ried tints;
 4. Mu - - sic there for Ech - o dwells, Makes each sound a har - mo - ny;

Moun - tain paths, and wood - land dells, Mem' - - ry ev - - er fond - ly strays;
 But man's faith can ne'er de - cline, Such God's won - ders float - ing by;
 Ev' - - ry rock that you pass by, Ver - - dure broi - ders or besprints;
 Ma - - ny-voic'd the cho - rus swells, Till it faints in ec - s - tacy;

Boun - teous na - ture loves all lands; Beau - ty wan - ders
Cas - - tle Lough and Gle - na bay, Moun - tains Tore, and
Vir - - gin there the green grass grows, Ev' - ry morn springs
With the charm - ful tints be - low, Seems the Heav'n a-

ev' - ry - where; Foot - prints leaves on ma - ny strands; But her home is
Ea - gles nest; Still at Mu - cross you must pray, Though the monks are
na - tal day; Bright - hued ber - ries daff the snows, Smil - ing win - ter's
bove to vie; All rich col - ors that we know, Tinge the cloud - wreaths

sure - ly there! An - gels fold their wings and rest In that E - den
now at rest. An - gels won - der not that man There would fain pro-
frown a way. An - gels oft - en paus - ing there, Doubt if E - den
in that sky. Wings of an - gels so might shine, Glanc - - ing back soft

cres.

of the west, Beau - - ty's home, Kil - lar - - - ney,
 long life's span, Beau - - ty's home, Kil - lar - - - ney,
 were more fair, Beau - - ty's home, Kil - lar - - - ney,
 light di - vine, Beau - - ty's home, Kil - lar - - - ney,

f

Ev - - er fair Kil - lar - ney.
 Ev - - er fair Kil lar - ney.
 Ev - - er fair Kil lar - ney.
 Ev - - er fair Kil lar - ney.

f *mf*

cres. *rf*

CAST THY BURDEN UPON THE LORD.

WORDS BY ARTHUR MATTHISON.

MUSIC BY LOUIS DIEHL.

Andante. *f* *rit.* *a tempo.* *p*

1. Come with thy heart o'er-flow - ing, Come with thy grief dimm'd eyes, Come with thy sad soul la - den, Come
 2. Kneel at His ho - ly foot - stool, Take thy complaint to Him; His cup of con - so - la - tion Is

with thy tear fraught sighs; . And He, the all con - sol - ing, His com - fort shall ac - cord. . . . Cast
 fill'd un - to the brim. . . . Soon shall thy sor-row van - ish, Soon shall thy grief be past. . . . The

thou thy heav - y bur - den On Him, up - on the Lord! Cast
 Com - fort - er shall heal thee; On Him thy bur - den cast, The

thou thy heav - y bur - den On Him, up - on the Lord!
 Com - fort - er shall heal thee; On Him thy bur - den cast.

pp *rit.* *f* *molto rall.*

THE LAST HOPE.

(MEDITATION.)

One of the most charming pianists of this city having observed — the ladies observe everything — that Gottschalk never passes an evening without executing, with profound religious sentiment, his poetic reverie "The Last Hope," asked of him his reason for so doing.

"It is," replied he, "because I have heart-memories, and that melody has become my evening prayer."

These words seemed to hide a mournful mystery, and the inquirer dared not question the artist further. A happy chance has given me the key to the admirable pianist's reply to his lovely questioner.

During his stay in Cuba, Gottschalk found himself at S—, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love.

Struck down by an incurable malady, Madame S — mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual —

"In pity" said she, making use of one of the ravishing idioms of the Spanish tongue — "in pity, my dear Moreau, one little melody, the last hope!" And Gottschalk commenced to improvise an air at once plaintive and pleasing, — one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveller-artist was obliged to leave his friend, to fill an engagement in a neighboring city. When he returned, two days afterwards, the bells of the church of S— were sounding a slow and solemn peal. A mournful presentiment suddenly froze the heart of Gottschalk, who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Senora S— were brought from the sacred edifice.

This is why the great pianist always plays with so much emotion the piece that holy memories have caused him to name "The Last Hope," and why, in reply to his fair questioner, he called it his "Evening Prayer."—*Extract from "La France Musicale."*

GUSTAVE CHOUQUET.

L. M. GOTTSCHALK.

Religioso.

This revision is intact and without alteration from the original, except in manner of notation wherein two slight changes have been made, viz: 1st. Where a change of key occurs the signature of the new key is given in full on the staff, thus avoiding in large degree

the use of accidentals. 2nd. All of the part played by the right hand is on the upper half of the Staff-System and that by the left hand on the lower. This is in accordance with the manner of notation originated by Liszt.

un poco animato.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff has chords and single notes. Performance markings include *espress.* and *con anima.*. Pedal points are marked with *Ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings and slurs. Bass staff has chords and single notes. Performance markings include *cresc.*, *dim.*, *Prall.*, and *pp*. Pedal points are marked with *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings and slurs. Bass staff has chords and single notes. Performance markings include *Volante.*, *Ben cantando.*, *pp*, and *monioso.*. Pedal points are marked with *Ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings and slurs. Bass staff has chords and single notes. Performance markings include *Volante.*, *Ben cantando.*, *con espress.*, and *pp*. Pedal points are marked with *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings and slurs. Bass staff has chords and single notes. Performance markings include *Scintillante.*, *Brillante.*, and *pp*. Pedal points are marked with *Ped.* and asterisks.

Sixth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings and slurs. Bass staff has chords and single notes. Performance markings include *Legatissimo.* and *mf*. Pedal points are marked with *Ped.* and asterisks.

This page of musical notation is for a piano piece, likely in the key of D major (two sharps). It consists of six systems of staves, each with a grand staff (treble and bass clef). The notation includes various musical elements:

- System 1:** Features a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. It includes a *Ben marcato e sostenuto al* instruction. Fingerings are indicated with numbers 1-5 and 3-1.
- System 2:** Includes a *canto.* marking and a *semplice.* marking. Dynamics range from *p* to *pp*. Fingerings include 5-4-2-1 and 4-2.
- System 3:** Features an *espress.* (expressive) marking and a *pp* dynamic. Fingerings include 3-2-1 and 5-4-2-1.
- System 4:** Continues the melodic and harmonic development with various articulations and dynamics.
- System 5:** Includes a *Ben cantando.* (Ben singing) instruction, suggesting a more lyrical or vocal quality to the passage.
- System 6:** The final system on the page, concluding the musical phrase.

Throughout the piece, there are numerous slurs, ties, and fingerings (e.g., 3-1, 5-4-2-1, 4-2, 3-2-1, 5-4-2-1, 1-4-5, 2-4, 1-2) indicating specific technical requirements for the performer. The notation is written in a clear, professional style typical of 19th-century musical manuscripts.

Ben marcato il canto.

malinconico.

elegante.

poco rit.

* As the author plays it.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical markings and performance instructions.

- System 1:** The first system begins with the tempo marking *a tempo.* and includes a dynamic marking of *pp* (pianissimo) later in the system. The right hand features complex fingerings and a rapid passage marked *rapido.* The left hand has a few notes and rests.
- System 2:** The second system continues the piece with similar musical notation and fingerings. It includes a *Leg.* (legato) marking and a *pp* dynamic.
- System 3:** The third system is marked *Brillante.* (brilliant) and includes a *pp* dynamic. The right hand has a rapid passage marked *rapido.* The left hand has a few notes and rests.
- System 4:** The fourth system is marked *Volante i rapido amonioso.* (flitting in rapid amonioso) and includes a *una corda.* (one string) marking and a *pp* dynamic. The right hand has a rapid passage marked *rapido.* The left hand has a few notes and rests.
- System 5:** The fifth system is marked *a tempo.* and includes a *pp* dynamic. The right hand has a rapid passage marked *rapido.* The left hand has a few notes and rests.
- System 6:** The sixth system is marked *poco a poco* (little by little) and includes a *pp* dynamic. The right hand has a rapid passage marked *rapido.* The left hand has a few notes and rests.

The notation includes various musical symbols such as notes, rests, fingerings, and dynamic markings. The page is numbered 2239 - 6 at the bottom left.

The image displays a page of musical notation for a piano piece, consisting of four systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: The first system features a treble and bass staff. The treble staff has a melodic line with a dynamic marking of *ppp* and a performance instruction of *sempre*. The bass staff has a bass line with a dynamic marking of *dim.* and a performance instruction of *sempre*. The system concludes with a double bar line and a repeat sign.

System 2: The second system continues the melodic and bass lines. The treble staff has a dynamic marking of *pp* and a performance instruction of *sempre*. The bass staff has a dynamic marking of *una corda.* and a performance instruction of *sempre*. The system concludes with a double bar line and a repeat sign.

System 3: The third system features a treble and bass staff. The treble staff has a dynamic marking of *ppp* and a performance instruction of *sempre*. The bass staff has a dynamic marking of *una corda.* and a performance instruction of *sempre*. The system concludes with a double bar line and a repeat sign.

System 4: The fourth system features a treble and bass staff. The treble staff has a dynamic marking of *pp* and a performance instruction of *una corda.* The bass staff has a dynamic marking of *ppp* and a performance instruction of *una corda.* The system concludes with a double bar line and a repeat sign.

BERCEUSE.

Form Analysis.

"Song Form" in two parts.

The first 16 measures form the period ☉, which is divided into two sections of 8 measures each. Each section ☒ is again divided into 4 measures forming a phrase ☉. Phrase 1 is almost wholly in *F*. A transitory modulation into the relative *D* minor is found between measures 4-6. The student will observe that Section 1 ends on the dominant of the key, and that Section 2 ends on the tonic. The Second subject in Canon (*Imitation*) form is written in the Key of *B-Flat* (measures 1-3), *D* minor

(measures 4-7), *F* major (measures 8-11), *A* major (measures 12-20) with transitory modulation into the relative *F-Sharp* minor (measures 16-17) *F* major (measures 21-25).

Episode, means something added to a composition, a kind of connecting link between the subjects.

***Coda**, a certain number of measures added to give a more complete and finished ending to a composition. This composition must be played in a quiet manner. Be careful not to make the Bass or left hand too prominent.

TERMS USED.

Berceuse. (*Fr.*) A cradle song, Lullaby

Un poco. Somewhat, a little.

Rit. Growing slower and slower.

Ed. And.

Calando. Decreasing in tone volume, dying away.

Tempo Primo. The original time.

Sempre. Very

Dim. Growing softer

EDWIN J. DECEVEE.

Andantino.

Sec. 1. ☒

2nd ☉

3rd. ☉

1st ☉

Fine.

2nd subject.

p

f

p

dolce.
p
dim.

EPISODE.

un poco rit. ed calando.
D. C.

THE SELECTION OF TEACHERS.

BY ROBERT W. HILL.

THE selection of teachers is often embarrassing to parents, for so much depends upon a wise choice. It is desirable that music shall enter early into the education of children, and because the selection of a teacher can not be deferred until the child's judgment is of value, all the responsibility of selection rests with the parents or guardians. Yet it is just at this time, when the minds of children are most easily impressed, that mistakes are most disastrous. It is then they need the most careful training and the most competent teachers. How to avoid a wrong selection is a troublesome question. If there were some definite rules which would assure against mistake, it would be comparatively easy for the average parent to settle his children under good teachers; but as each individual in society has a unique personality, so, too, each teacher requires a special examination to determine his fitness. It is true that there are general qualifications which are expected in all, but these largely relate to the outward side of character, while the qualities which determine the success or failure of the teacher, or even fitness for the profession, do not lie on the surface. It is not sufficient that there be technical ability, for that is often possessed by those who have no aptitude for teaching. Nor is the mere ability to communicate knowledge sufficient; for, while a reservoir may discharge freely, its capacity may be very limited, and so with teachers. If, however, technical ability and general culture be combined with an interesting and efficient manner in teaching, and if the moral and social qualities are not lacking, there is a combination highly satisfactory. All teachers should approximate this standard; but, as they do not, many people find, when too late, that they have been unfortunate in the selection made for their children.

Good manners and morals are as necessary as is technical ability. It is not at all pleasant to know that there are teachers who have such poor control of their nerves that, like Leschetizky, they "rave," and sometimes even "throw books and music after the retreating and humiliated pupils." Such conduct is only one remove from what in any other profession would speedily consign a man to an asylum for the insane. It certainly indicates nervous derangement in the teacher. It has interest as a psychological phenomenon associated with marked ability, but it must always awaken a feeling of regret that ability should be so handicapped. Because we read that Beethoven was a "boor," is no reason that a teacher of music should also be a boor. Because certain celebrated teachers in Europe have used personal violence to their pupils, that fact does not give license to other teachers to strike pupils for mistakes. Teachers should strive after the admirable elements in the characters of those who have proven successful as instructors. As long hair does not make an artist, neither will other idiosyncrasies of famous teachers, if adopted, give their imitators the genius they showed in their work. This objection to violence applies to language as well as conduct. The teacher who forgets the dignity of his profession, and develops the "scolding" habit, will weaken the proper influence which ought to be associated with his position. That habit will make the music hour a time of constraint. The scolding propensity will cause a decided feeling of dread, and this in turn will weaken the charm of music for the pupil. It may also, if persisted in, finally render it necessary to change teachers, in order to prevent permanent distaste for music. These things being true, if it be necessary to make a choice between teachers of great ability with little self-control, and others of far less pronounced technical ability but satisfactory manners, choose the latter, for the influence of good manners, and a kindly balanced spirit is worth a great deal. It will win the confidence and stimulate the mind of pupils, and when children are nervous and backward it will inspire that trust and respect without which little can be accomplished. Hence, while it is desirable to secure talent, it will be better to take average ability, if talent is to be had only associated with such traits as we read of. In other professions the ablest and most successful teachers are generally the most

courteous and sympathetic in manner. It is well understood among them that ability does not carry with it a warrant to override the ordinary requirements of good society. We conceive of music as refining in its influence, yet too many of those who have set up as teachers have little of the refinement we expect. Like poetry, the tendency of music is the development of the true and the beautiful, and it seems strange to find teachers or musicians in whom antagonistic qualities have been allowed to obtain control. We have a right to expect with culture, winsomeness in spirit and manner.

There are many teachers, also, who are inclined to hasty judgments as to the ability and progress of their pupils. It is too much to expect each child to develop genius, but it is not too much to look for some ability in all. If teachers would be contented to await development instead of jumping to conclusions, the result would prove more satisfactory to all concerned. Wagner's teacher, disappointed because his pupil made slow progress in mastering the technical difficulties of the keyboard, declared rashly, when vexed, that Wagner "could never become a musician." He forgot that musicianship consists of more than the ability to "perform" exercises correctly and rapidly.

It is not always possible to feel satisfied with the work of the pupil, but there are no circumstances which will justify a blow as a mark of disapproval. Kindly counsels produce better results than expressions of anger. Pupils sometimes need plain expressions of disapproval, but the tone and manner used should not be such as to leave bitter memories to rankle in the pupil's mind. It is unjust to scold because the pupil does not exhibit the marks of genius. The gift of genius is so rare that it can not be taken as the standard by which to measure the progress of ordinary pupils. One ought to be satisfied with fair advancement; but this is sure to the faithful teacher, except where pupils are abnormally dull or lazy. Even talented pupils are often disappointing in their attempts to master the rudiments of music, and the teacher, therefore, should make an effort to have the first lessons interesting. Beethoven found his five-finger exercises irksome at first, while to Wagner they were as annoying as to his teacher. Weber took his introduction to music so hard that his teacher said to him, "Karl, you may become anything else in the world, but a musician you will never be." The musical genius of these men is recognized all over the world. Their impatient teachers expected results which untrained fingers and immature minds were unable to give, and in their vexation the teachers prophesied to their own confusion. The teacher must not forget that behind first efforts may lie the undeveloped power of genius. What is needed for most pupils is kindly forbearance and friendly suggestion, as well as careful oversight and sympathetic criticism. These will minimize difficulties and make lessons a pleasure. Under such influences the mind of the pupil will rapidly absorb the spirit of music, and even "scales" will cease to be drudgery.

Teachers should have clearly defined musical ideals. As their ideals are, so will be the ideals of the pupils. For this reason the quality of their instruction will be conditioned by the music they love best.

Trivial music has no quickening power. It remains for us only agreeable sound, lacking the element which constitutes the soul of harmony. Bach, Beethoven, Chopin, and others of like power, inspire the pupils who are, through their teachers' ideals, brought under their charm. But it should not be forgotten that the development of the mental conception of music is much more rapid than the mastery of the technical difficulties which beset the pupil. For this reason there may be rapid growth in appreciation of the best music, while the pupil halts and stumbles over the keyboard lessons. Many persons are thoroughly able to enter into the spirit of a Beethoven symphony or a Chopin nocturne or prelude, because their conception of music has grown through cultivation. Yet these same persons can not render any music themselves. If teachers exhibit pleasure in good music, and explain the "contents" so that the pupil may see a reason for pleasure, there is no doubt that the pupils will quickly develop musical intelligence which will demand the best, and find no pleasure in other than what is intrinsically good.

The development of musical intelligence, then, should be always prominent in the mind of the teacher. Upon his success in this the quality of his work will depend. Association with those whose musical ideas have been properly trained, the music of the masters, wide reading, and earnest conversation, together with faithful criticism, will have their part in the formation of good taste; and on these lines the best teachers will work for the advancement of those of whom they have the oversight. It is along these lines, as they unfold through acquaintance, that parents will find indications which prove the earnest and competent teacher. These things indicate musical culture, and soon show themselves. Taken with the moral and personal qualities absolutely essential, they afford a guarantee to parents of the desirableness of those who are selected to give musical training.

FOLK-MUSIC.

BY J. C. FILLMORE.

THE time has arrived when musical historians and students of the history of music can no longer afford to ignore the study of folk-music. It is common to begin our musical histories with a meager reference to the music of the ancients, especially the Egyptians and the Orientals, followed by a more or less inadequate account of the music of the Greeks. The historian then proceeds to show the connection (slight at best, and very confused and perverted) between the Greek music and the music of the early Christian Church. The "ecclesiastical modes" are expounded, with more or less clearness, mostly in a way which leaves the student wholly unable to comprehend the relation of the Ambrosian and Gregorian melodies to the keynote, or doubtful whether they could possibly have had any tonality at all. Then the student is told that only two of these "modes" have survived in modern music, having become our "major" and "minor," the latter considerably modified from its original form. But no information is given as to why or how this change came about.

Recent studies in folk-music, especially that of our American aborigines, have thrown a flood of light on this hitherto obscure subject. It has been shown beyond reasonable question that primitive men, making music spontaneously, follow harmonic lines and develop songs having precisely the same major and minor tonalities with which we are familiar. These tonalities are, therefore, *natural*. Further, this is true of *all* races of men whose music has thus far been examined, and not only so, but none of them have developed any other kind of tonality.

It is plain, therefore, that the great majority of the ecclesiastical modes disappeared because of their more or less artificial character, leaving those to survive which conformed more perfectly to natural laws.

Students who desire to know what has been done of late years in the investigation of folk-music can probably obtain copies of "A Study of Omaha Indian Music," by Miss Alice C. Fletcher, Mr. Francis La Flesche, and myself, by addressing Prof. F. W. Putnam, Curator of the Peabody Museum of American Archaeology and Ethnology of Harvard University, Cambridge, Mass. The number of copies printed was limited, and the price is \$1.25. Information as to magazine and review articles I can furnish.

KEEP BUSY.—The secret of success in life is to keep busy, to be persevering, patient, and untiring in the pursuit or calling which you are following. The busy one may now and then make mistakes, but it is better to risk these than to be idle and inactive. Keep going, whether it be at work or seeking recreation. Motion is life, and the busiest are the happiest. Cheerful, active labor is a blessing. An old philosopher says: "The firefly only shines when on the wing; so it is with the mind; when once we rest, we darken."

—"Many a man of genius," said Haydn, "perishes because he has to gain his bread by teaching instead of devoting himself to study."

GLEANINGS THRESHED OUT.

THE absolute need of a firm conviction is too often overlooked by parents, teachers, and pupils. Thousands fall short of success because they "want" to be players, but never have really determined to be such. There is a world-wide difference between wishing and willing. Nixon Waterman in the *League of American Wheelmen* sets this off in a style that pupils can understand, as follows:

"'I Wish' and 'I Will,' so my grandmother says,
Were two little boys in the long ago.
And 'I Wish' used to sigh while 'I Will' used to try
For the things he desired; at least that's what my
Grandma tells me, and she ought to know.

"They grew to be men, so my grandmother says,
And all that 'I Wish' ever did was to dream,
To dream and to sigh that life's bill was so high,
While 'I Will' went to work and soon learned, if we try,
Hills are never so steep as they seem."

It is more than doubtful if ever any one became eminent in a profession without really loving the hard work and hard study necessary for preparing himself in it. The great mass of pupils dread the necessary amount of work involved in preparation. They wish to become eminent, but do not will it sufficiently strong to carry them over all obstacles to progress. There is almost a universal fallacy regarding the worth of what people call "trying." If a weight of 25 pounds is to be lifted, a 24 pound lift will never move it. "Trying" is one of the most worthless expenditures of effort and will we can possibly squander. Nothing short of actual accomplishment ever succeeds. Mere trying leaves one nothing but bitter disappointment. Quit trying and actually do.

* * * *

THE Thresher read recently two good stories that illustrate this idea of there being a world-wide difference between wishing and willing, and trying and doing. The editor of the exchange in which he read them gives a short comment upon the stories which is decidedly to the point. Here they are, comment and all:

"It is said that a certain Senator of the United States, and judge, began life as a carpenter, and being at work on a judge's bench was asked: 'Why do you take so much pains?' He instantly replied, 'Because I want a good seat when I want to sit upon it.' Though taken as a joke at the time, it is stated that when he did become judge he sat upon that very bench.

"It is said that ex-Senator Jones, of Florida, was a carpenter, and proposed marriage to a young woman who rejected him because she preferred a lawyer, and that he vowed that he would become a greater lawyer than the man that she accepted. He did so, and worried his former rival almost to death in the courts. It is quite likely that neither of these stories is true, and yet they are both possible. Many cases have occurred of men forming and announcing ambitions at a time when it seemed preposterous for them to fancy that they could reach such a point. It is better to dream of the highest worthy achievements in boyhood, than to go along from day to day without ever thinking of any greater achievements than are possible in the state into which one has stumbled."

The teacher can lend a hand here in showing his pupils why it is necessary to never know when one is defeated, to never suffer defeat. First of all, there must be a genuine love for the art. When the pupil talks and thinks music he must become at once enthusiastic regarding it. The teacher can lead his pupils to see and feel the deeper and inner beauties of music, and to consider musical art as one of the grandest gifts God has given us, and he can show his pupils the delights that are sure to come to those who really become musicians. Notwithstanding "Many are called, but few are chosen," the teacher can do much in the way of inspiring his pupils with a desire to become worthy devotees of the "Divine Art."

* * * *

THERE is no end of young people who are going to study music, give their whole time to it, "next year." But every teacher of experience knows that "next year" never has arrived. The fact is, any one who is too weak to overcome the obstacles in his path this year will be all the more feeble to do so next year. Every year brings its own hindrances, and only those who have great force of will and unflinching determination ever over-

ride all that would hinder their progress. In winning one's way to success there must be the ability to turn everything that would hinder into a help, troubles must but inspire, obstacles must serve as stepping-stones for higher climbing. Whatever lies at hand must be brought into immediate service. This faculty of turning all things to one's own account has to be assiduously cultivated. He will have to take the strawberries and cream when they are passing, instead of calling for them when there are none to be had. If achievement was so easy that the pupil with but little force of will could succeed, there would be no progress in the world. The difficulties in the way weed out the incompetents and strengthen those who are really worthy of the honors that success brings. When the pupil lives for success and makes everything help him onward to it, and does not wait for something "to turn up," he may eventually be classed with the great Danish sculptor, Thorwaldsen:

"We often fail, by searching far and wide
For what lies close at hand. To serve our turn
We ask fair wind and favorable tide.
From the dead Danish sculptor let us learn
To make Occasion, not to be denied:
Against the sheer, precipitous mountain-side
Thorwaldsen carved his Lion at Lucerne."

* * * *

How fearfully a failure cuts the heart! Yet failures are seldom accidents. They could have been certainly foretold. The pupil plays his piece well all but a measure or two; here he stumbles. But he thinks that he will stop and get it worked out at his next practice period; but he goes on the next time as before, leaving it for the "next time," and so on, up to the hour of the musicale. Dickens makes Micawber say: "Annual income, 20 pounds; annual expenditures, 19 naught and six; result, happiness. Annual income, 20 pounds; annual expenditures, 20 pounds naught and six; result, misery. The blossom is blighted, the leaf is withered, the god of day goes down upon the dreary scene, and—in short, you are forever floored. As I am."

It takes some pupils many years to learn, if ever they learn it, that their playing is no better than when they play at their worst. It is the old adage, "The chain is no stronger than its weakest link." There is no habit of more value to a pupil than to at once find the hard passages in his piece and conquer them by slow and perfect playing, doing it with the right touch as well as with the right note values and expression. No piece is really learned until it can be played with good expression, with a musical touch, and with a certain abandon, at a tempo faster than demanded by good taste, and, also, at a tempo much slower than its correct rate. This secured, the pupil can play with self-confidence and laugh nervousness out of countenance. Mr. Micawber might have said: "Time to perfectly learn that piece, twenty hours; time spent in practicing it, twenty hours and thirty minutes; result, happiness. Time to perfectly learn that piece, twenty hours; time spent in practicing it, nineteen hours and thirty minutes; result, misery. The blossom is blighted, the leaf is withered, the god of day goes down upon the dreary scene, and—in short, you are forever floored."

Letters to Teachers.

BY W. S. B. MATHEWS.

"I am a teacher here and have been using your 'Graded Course' for some time. I am anxious to study hard and diligently for a year or two, but my poverty-stricken purse keeps me from advancing as I want to. They seem to greatly appreciate my playing in different cities, but oh, that is nothing.

"Please tell me where I can help to advance myself in music. I would be very fortunate if I could receive instruction from you, but these pecuniary circumstances compel me to remain where I am. E. E. J."

From the newspaper reports of your playing which you send me, you seem to have made rapid progress and to give promise of success.

You must take it for granted that music is a profession like any other business. The money you put into your

education is the same thing as capital invested in business. If, therefore, your ambition is serious, and your success already of such kind as to give promise, the rational thing to do is to find out as well as you can how long it will take to complete your education to a point where you will be able to maintain yourself. Then you must borrow the money to go on with it, or get some of your friends to advance it, to be paid back when you get to work. This is the rational and sensible thing to do.

Take the distinguished virtuoso, Mr. Clarence Eddy. He showed remarkable talent as a young man and it was necessary for him to go to Europe to go on with his education. His father borrowed sufficient money to enable him to send him to Berlin for about three and a half years. Mr. Eddy made such diligent use of his time there that at the end he was a very great virtuoso indeed, and upon arriving in Chicago shortly afterward he immediately took the leading place with such success that he was able to repay this borrowed money within two years from his arrival in the city.

There are many other examples of the same kind connected with music, and while it is not to be expected that every musician will prove to be a great virtuoso after a few years' education, even for successful teaching, it is absolutely indispensable to make an adequate preparation, which preparation, if properly made and certified to, constitutes the most useful capital one can have in his business.

Living in a small place where money is not plentiful and everything is done at low prices, this proposition no doubt seems to you impossible; but if you will look about you will find plenty of young men in the town upon whom money has been spent for their education just in the way that I am recommending in this case.

If a young man desires to become a doctor or a lawyer or any kind of a scientist, he has to have the best possible schooling, and plenty of it, and the money is found in order that he may have it; but the common impression is that a girl who shows talent in music ought to give lessons until she has saved money to enable her to begin her study further on, and so go on, paying as she goes, the passing expectation being that a girl will get married and give over teaching about the time she is ready to begin. Of course, there is something in this; but it often happens later on that a woman takes up the work again, in which case her professional training stands her in hand as capital, and which can not be wholly lost. It is much more profitable and advisable to start with a thorough education than merely to put a patch on your ignorance here and there, leaving the substance sticking out between.

Moreover, it is wholly unreasonable to expect a student in music to pay her way while studying, just as much as to expect a doctor to practice on everybody in sight, or a young lawyer to try cases to pay his way. Such a proceeding is absurd on the face of it.

I will say further, that in every large city the leading music schools have more or less scholarships and partial scholarships, where a pupil of unusual talent will be instructed without paying anything. These places are generally competed for, and the best prepared persons, or the most competent persons, get them. This, of course, leaves the question of personal support the only thing to make, and it is not reasonable to expect to do this by any lessons while you are studying; it is too much of a tax upon you.

I have answered your question at this very unusual length, because the problem you present is a very common one, indeed. I have letters very often of the same general tenor, and in addition to that I want to state that after this self-making experience myself, I know the weakness of it.

"What would you advise me to give a pupil, a bright little girl ten years of age, who has just finished White's 'Excelsior Method for the Reed Organ?' Would it be all right to take up Landon's 'School of Reed Organ Playing?' If so, what grade? T. O. K."

I am not a judge of the method of organ instruction, although I have made two books for it in my time. I think Landon's School will be about the thing for you, the more advanced parts of it,—I should say Grade III.

"I do not understand how the second note of the phrase is to be given, according to directions, in the Bow-

man 'stab' touch, described in Volume I of 'Touch and Technic.' Will you have it explained in THE ETUDE?

"If the finger thrust on the key close on instant of unfolding first to give this touch, what time is there for another finger to follow on an adjacent key?"

"I am anxious for light on this point, because of a need to strengthen or do something for the fingers of a most promising pupil whose hands are long and supple, but ends of fingers seem weak. I suppose that is why she 'swallows' occasionally in very rapid passages of turns of three or four notes. She is fifteen, well advanced, really talented,—with love of music and spirit to work,—tireless of energy, withal one deserving all my interest and information.

"I can not express my debt to Mason's 'Touch and Technic' too strongly. MRS. G. W."

In making the Bowman "stab" touch, described on page 13, Volume I, "Touch and Technic," the hand is usually held in the position as illustrated in Fig. 6, B. In making the stab for the first tone all the fingers open, as well as the one that has to touch the key; therefore, if the stab is made with the second finger, the third finger is already over its key ready to perform the following touch with finger elastic, as shown in position, Fig. 6, A.

At the close, however, in performing this touch I usually bring the hand back, in position of Fig. 6, B, when it is ready to perform the next two tones in the same way. If you do not choose to bring the hand up as shown in Fig. 6, B, you can leave it as it is in Fig. 5, C, but I do not recommend this because the wrist is so apt to be held in a rigid condition.

I have found this exercise quite useful in such cases as you mention, and also in cases of pupils who were not willing to relax their wrists. The free motion of the hand from the wrist in performing this touch, while not amounting to complete looseness, is a very great improvement upon the rigid wrist which pupils very often bring me. For occasional practice it is well to carry the hand to an extremely close condition, as shown in Fig. 7, in completing this touch. In this case, of course, the hand has to be brought back into the position of Fig. 6, B, before it is ready to go on with the next two tones.

"What studies are advisable after Loeschhorn's Opus 65 and Clementi's Sonatinen have been thoroughly studied? Please mention some four-hand pieces which are suitable for this same grade. F. H."

I think you can use Loeschhorn's Op. 66 for technic, and Heller's Studies, Op. 47, for expression; also Döring, Op. 8. For my own use I would much rather have the fourth of the "Standard Grades," and my first book of phrasing.

The pupil will find plenty of material to practice and play for music with it. You will find plenty of four-hand selections in our four-hand albums. There are two of them; one popular, the other classic.

"In your first book on phrasing, playing Robert Schumann's 'Scenes from Childhood,' which hand plays the sixteenth note? What is the meaning of dots placed over tied tones? In your book, 'Twenty Lessons to a Beginner,' page 39, 'Dance, Dolly, Dance,' it says the measure should be counted in two beats, and later in four. As the piece is in $\frac{3}{8}$ time, I do not understand how one could change the beats. M. G."

In the first, third, fifth, and seventh measures, and everywhere else that this motive occurs, the first two sixteenth notes are played with the right hand and the second two by the left hand.

In the fifteenth measure, and also in the fourteenth, the left hand leaves its sustained notes for the pedal to hold, and puts into tones the last two sixteenth notes.

All pieces in very fast time are really not in the measure which appears from the time-signature, but in a larger measure, each of which consists of two or four of the measures written. Accordingly, in the piece mentioned, you can first count it as written six in a measure; then two in a measure, which already groups three tones into a triplet or unit; and still later count two, playing one whole measure for each count; and still later, perhaps, four measures for one, counting four.

"What works on harmony, thorough-bass, counterpoint, and composition would you advise me to get? I am preparing for a course in some conservatory, and must study them without the aid of a teacher. I want the works to be thorough, and yet not too hard to understand. What course of studies, from beginning up to the sixth grade, would you advise me to take on the piano?"

What musical history would you advise me to get? Are there any special studies for developing the left hand, or would Mason's 'Touch and Technic' be sufficient? S. P. K."

I would recommend you to undertake harmony instruction by correspondence with a good teacher, either Mr. John C. Fillmore, of Pomona College, Pomona, California, Dr. Hugh A. Clark, of the University of Pennsylvania, of Philadelphia, or Mr. E. W. Chaffee, care of Music Magazine Publishing Co., Chicago. Any of these gentlemen will give you lessons at a reasonable price, and your exercises will be properly assigned and corrected, and they will advise what book you will do best with.

The trouble in studying harmony alone is that you write your exercises imperfectly and have no one to correct them and to tell you where you are wrong. It is impossible to succeed in that way, or so nearly impossible that it is not worth while to try it.

If you are studying by yourself I do not think you can do better than to follow the "Standard Grades," and where these do not seem to be sufficient, add to them the various things recommended in the prefaces to the separate books.

You ought also to study my first and second books of phrasing, because they are poetic pieces, the using of which will improve your phrasing and style very much.

Since I seem to be taking a day off to recommend my own works, I will also add that "Mathews' Popular History of Music" has been very highly recommended by miscellaneous readers and music producers as being on the whole very clear and readable. If you do not like this the publishers will send you something else.

Until you reach the fourth grade, the exercises in Mason's "Touch and Technic" will be sufficient for your left hand. All you need do is to practice a little more with the left hand than with the right hand, then go on with the Bach inventions; and there is also a recent French writer who has published a book of study for the left hand which you will find very beneficial. I am not, at this moment of writing, able to recall his name, but Mr. Presser will tell you what it is.

THREE GOLDEN RULES.

BY A TEACHER.

It is the despair of many an earnest teacher of the pianoforte that week after week his pupils come to him with so little to show of improvement for their week's practice. It is not that he expects his pupil to make great strides forward in a week; he knows too well that "art is long," and requires time and the utmost patience for satisfactory results. But the few lines of that sonata, the fingering and notes of that scale or arpeggio, the proper use of the wrist in that staccato passage,—surely in a week's time something ought to have been done to improve these, and to make both teacher and pupil enthusiastic in the delight of progress. Instead, the conscientious teacher feels that the old lesson must be repeated, an irksome task when the good seed falls on such barren soil; or perhaps he is irritable and the pupil dreads his lesson and soon begins to "hate" music; or he may be indifferent, and content to waste both his own and the pupil's time, so long as he receives his fee from equally indifferent parents.

Is there no remedy for this state of things? To indulge in despair is to bar the road to progress; to look the difficulty in the face is often its best solution. Lay down for your pupils three golden rules for practicing. The first is, *Practice regularly*. Our fingers, like our bodies, need regular, not occasional, exercise. Work and rest, waste and repair, is a law of our being and indispensable to our growth; and it is the only satisfactory way of insuring that elasticity and strength of muscle which are so necessary to the aspiring pianist now-a-days. It is an excellent plan, also, to practice, if possible, at the same time every day; for this the co-operation of the parents should be sought, as their influence and interest is such a help to the teacher. Even a regular half-hour will do wonders, but, especially when the time for practicing is so short, must the pupil observe the second rule, *Practice methodically*. Without some ar-

rangement of his time the pupil will often err in giving so much time to one section of his studies that he finds he must neglect another equally important. The teacher, also, taking into consideration how long a time should be spent on this or that, will be careful not to give him more work than he can prepare in that time.

Methodical practice will always prove itself to be so much more engrossing than the promiscuous playing through of pieces and studies that satisfies so many pupils. The third rule is the most important, and it rests entirely with the pupil,—*Practice intelligently*. Not with mind wandering, or thoughts distracted; that is often worse than waste of time. There is a right way of fingering for this passage, a correct way of phrasing that group of notes. See that it is done in the right way, not once, by chance, but *always*; at first slowly and with thought, then gradually increasing the speed as the fingers fall naturally upon the right notes and in the right manner. Let the pupil feel it his aim to avoid the faults and improve upon the performances of yesterday. Impress upon him that good work only produces good results, and to let his work be the best he is capable of. Then he will never leave the piano with the miserable feeling that he has done no good, or come to his lesson so wholly unfit for any fresh instruction. It is so often the case that a pupil has no idea of the way to set about his work, though he is so anxious to do well. It is worth considering, therefore, that a teacher should set aside a lesson now and then to *practice* with his pupil, showing him how he wishes the time of his preparation to be spent.

A teacher may do much by wise encouragement to stimulate the ambition of his pupil. Let his praise, however, be always a prize worth the winning.

It is often encouraging to look back at pieces learnt a year ago; see how much easier they seem now. So will these difficulties, now so formidable, lose their power of troubling, as week by week the pupil earnestly faces his task of overcoming them, until at last, like Alexander, he may weep because he has no more worlds to conquer. Very few attain to such perfection of piano playing that this may be said of them, and if one were questioned on the subject, he would probably confess that heights lay revealed to him still, that he fain would climb. Of art, as of learning, there is no end.

PUPILS' MUSICALES.

PUPILS' musicales of the "up to-date" order are made up of good music of the best and higher orders, standard and classic compositions. THE ETUDE does not advocate sensational "doings" in musicales. The music pages of THE ETUDE abound with pieces that are used by the hundreds in musicale programmes. When a piece can be made more interesting by a helpful description in words it should be done. Four-hand work is of great value, for the pupils can play more effective and stronger classic pieces thus than in solo work. No pupil should be allowed to attempt to play in public what he can not play for his teacher at about two degrees faster without breaking than is in good taste, and as many degrees too slow, especially the latter. The player's mind must be entirely occupied with giving out expressive phrases that feel to him as downright "Musical Sense," and he should never play before the public a piece in which he has to make mental effort to get the notes in time. When a piece is fairly well learned he must never stop for a mistake, but may, after coming to its end, turn back and work up the hard places; in fact, this is his only salvation. Above all, make up your programme of pieces that your pupils have learned and laid aside months ago, reviewing them up to an art finish for the occasion. Too many teachers make a mistake in attempting that which is many grades too difficult, and that which is too new to the pupil. An old piece which the pupil can play easily and really well is not to be mentioned in desirability with one that is new and difficult for him, and so much so as to be poorly played. The writer has his pupils play pieces that were learned from three months to three or more years ago. No pupil can play before the public a piece that he can not play by himself without mistake. The fact of a coming difficulty unnerves him and makes failure inevitable.

The Musical Listener.

THE labor of love carried out by Fran Cosima Wagner in glorification of her husband's highest ideals is well known to the world, but comparatively few realize how earnestly and with what enthusiasm Robert Schumann's wife, friend, and intimate co-worker after his death led the minds and fingers of earnest students along the musical paths marked out by the commanding intelligence of Schumann.

It is improbable that any virtuoso will ever interpret the impassioned, almost tragic moods of Schumann as did this close companion of his inmost life and sympathies.

During her last years at Frankfurt, Madame Schumann drew about her a large following of students from various parts of the world, each and every one imbued with Madame's own religious feeling for the musical art, holding in especial reverence Beethoven, Schumann, and Brahms.

Not long since one of this inner circle (Miss Shakspeare, daughter of Shakspeare, the London singing master) played to The Listener and talked of her life with Madame Schumann at Frankfurt, and of the enthusiastic devotion of herself and her fellow-workers to Madame Schumann and her teaching.

"Madame is no light disciplinarian," said Miss Shakspeare. "If we fall below her standard of our individual capabilities we suffer for it. A certain element of seriousness is an absolute requisite to her good graces. I never can forget her look of disgust when I first played to her, using, as was my habit, some rather sensational orchestral effects picked up from my father, whose piano playing Gounod pronounced the best orchestral imitation he ever heard from the pianoforte." Madame demanded: "Where did you get such tricks? You will forget them at once. We only do what is legitimate here—no brass bands do we have in our sonata playing. We are honest, straightforward, conscientious here. We imitate no other instrument, but we make the piano speak."

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BRAHMS.

And speaking of the Schumanns reminds me of their close sympathy with the illuminating genius whose physical being has recently gone out of our present life.

Robert Schumann was Brahms' first and best friend. The two bold, poetic minds touched at many points—particularly at that one of subjectivity. Although Brahms' later style showed a rebound toward classicism, a Schumanesque dramatic coloring of themes, especially in his songs and chamber music, belonged to the very essence of his thought, and could not be eliminated.

Madame Schumann remained ever faithful to her early opinion of Brahms as a giant. She impregnated her pupils to such a degree with her own devotion to his compositions that Miss Shakspeare, for instance, had become narrowed down to a one-sided enthusiasm.

At present it is impossible to predict the extent of the post-humous fame of Brahms among the musical dilettanti, many of whom are still prone to cavil at certain features of his work; but no one could doubt the strong grasp he has upon the appreciation and affections of thoughtful musicians after listening to the Kneisel Quartet, of Boston, and the Boston Symphony Orchestra play memorial programmes of Brahms' compositions the week following his death.

Reverence, admiration, and sympathy were prominent in their reading of every phrase wrought out by the musical idealist of our times.

The friendship existing between these composers suggests to The Listener a refutation, by illustration, of the generally accepted belief that in America there is none of the German companionship in music, none of the fraternal sympathy which urges on even a faint spark of talent into the brightest flame it can ignite.

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A MUSICAL HOUSEHOLD.

The Listener came across a musical household not long ago, worthy of comment and a place in history. A

young man came back from some years of European musical study along various lines, although composition was his strongest point. He happened, when settling in an American metropolis, to find a home in a private family of friends who were of his own profession.

Both husband and wife of this home are piano teachers. The former had done something at composition when fresh from his own European student days, but the grind of pedagogic labors had thrown his creative faculties into the background. With the entrance of the young musician into the family, a change came over "the spirit of their dreams"—both piano teachers began to hear haunting melodies and harmonies beseeching an outlet. Consequently, at present the three of one profession are composing night and day, as though in a harmonious fever, aiding and abetting each other, and turning out, through the means of mutual inspiration and encouragement, such work as would never have seen the light under different circumstances, where jealousy of endeavor or results abound, as is too often the case.

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MUSIC FOR CHILDREN.

Among those who teach the piano to children the chief obstacle to success is the dearth of tuneful, graceful, intelligent, and withal easy music, within the comprehension of the very young in years and thought. Most of the music that is simple enough in character is either sickly sentimental or, in other ways, what can best be designated as trashy. No amount of grumbling from teachers has hitherto incited composers to action along a line for success in which a composer must have a peculiar fitness. However, The Listener believes better things are in store for the infant mind, now that he has run across some recent publications fitting in at every point with the crying need for just such tuneful melodies, easy of execution and perfectly fingered. The woman who composed these has found a broad field for real missionary effort, in which she gives promise of working with well-deserved success.

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VOICE BUILDERS.

There seems to be a growing sentiment in disfavor of pecuniary harvests, gleamed from high-sounding, ruinous methods of teaching music. Much has been said and written on the subject recently, but apparently without the desired result, for The Listener has seen, within the week, advertisements of a "Voice Builder" and several other remarkable kinds of beings capped by the sign reading, "Mrs. ———, Psychological Voice Culture." The first one sounded dangerous, but the last one can not induce much physical harm if it does as its title indicates—deals either with the larynx of the soul or the soul of the larynx.

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WAGNER A THEOSOPHIST.

The latest musical discoverer would appear to be the Englishman who has come to America to expound his new theory, whose cardinal doctrine is that Wagner was a theosophist—that when rightly studied and analyzed, his operas reveal every true principle of theosophy, which faith it was his desire to expound by means of his creations.

Such assertions move one to wonder if Wagner knew he was proselyting for the Orient in those days when he sailed around the North Sea in abject poverty and seized upon the legend of The Flying Dutchman with the true dramatist's instinct.

Perhaps this was too early in his career—before his theosophical tendencies were fully matured.

Just as all roads are said to lead to Rome, so all true religions lead to God, and all supreme genius reveals to each man his own faith. We have no objection to Wagner as a theosophist, provided he is allowed to be a Christian, too, but from the lukewarm interest displayed so far in America in regard to the new theory, it would seem that the universal mind prefers to accept him at his own valuation—as the father of modern musical drama, free from any attempt at doctrinal exposition outside the acknowledged realm of art.

THE TRAGIC SIDE OF MUSIC STUDY.

SUPERFICIAL observers, writes L. Liebling in the *German Times*, and those concerned, do not see the tragedy which is constantly being enacted before our very eyes, here in Berlin, by the legion of foreign students who come here each autumn, remain a year or two, cast a glance into the wonderful world of music, strive frantically to become inhabitants of the enchanted sphere, realize its inaccessibility, sigh from the depths of a sickened heart, sink helplessly into the quagmire of disappointment and mediocrity, and fade from out of the throng that stumbles on blindly, only to meet a similar fate in the end. The poor blinded moths flicker about the light until they are burned. What youth, energy, health, enthusiasm, love, hope, and—money, are wasted each year in the never-ceasing, gigantic struggle! We thousands are all working to reach an eminence on which only three or four can stand; on which not more than a dozen have stood since music first became an art. Doting mothers, fond fathers, loving brothers and sisters, are left behind and half-forgotten, in order to gratify an ambition which, in most cases, amounts to nothing more than the mere selfish desire to shine forth from the rank and file of our fellow-creatures, to taste the seductive notoriety. Few of us feel the heat of the sacred flame, burning into and destroying our peace of mind, when we do not play, or sing, or compose. Those who feel no such inner spur, commit a crime against their family and themselves, when they devote their life to following a profession which can offer them nothing but the leavings of others, of greater ones than they. Let them become good wives and intelligent mothers; striving merchants and sensible citizens. Why follow a pursuit in which there is hardly any money to be gained, and which demands nothing but sacrifices without returning any benefits? Some of us are not fit to do anything but bask in the sunshine and dream. The possession of those characteristics does not always denote that we are geniuses. They denote that either of our parents, or we ourselves, deserve severe and constant whippings.

Of the many foreign students in Berlin, I know but two whom I consider geniuses. They are both girls.

If circumstances are such that no other line of work is open to you, content yourself with studying music and learn as much as you can, but do not despair if that should be very little. Genius shows itself very soon; if it belongs to you, neither your friends nor yourself will long be unaware of it. If you are no genius, stay at home; if you have talent, and nothing more, be content with what you accomplish by hard work and patience. Do not hope for things that can not come. And before all, don't think of suicide as a remedy for disappointed hopes. Half an apple is better than none. Life may not be "all beer and skittles," as Trilby remarked, but if one looks about, there will be found enough "beer and skittles" to make death a horrible contingency. Only intense selfishness could have prompted the suicides of which I spoke above. There was little consideration shown for the surviving relatives. They bear the suffering, and the disappointment, and the unhealing grief. I repeat, that only selfishness, and a share of envy, could prompt such a desperate measure. Look about you, and seek for those students whose hopes have been blighted, who are plodding the dark paths of misery and disappointment, and who may be meditating the last dread step. Here are many such, I assure you, who can be redeemed and brightened by a few cheerful words, a kindly grasp of the hand, and a warm, friendly smile. Don't tell such persons to "be patient," "work hard," "practice makes perfect," and similar idiotic platitudes; talk of home, of brothers and sisters, of friendship, of maternal longing and filial duty, of sunshine, of spring, of love. Those are the chords that can be made to resound in almost every human breast. Work, and if you do not succeed, do the best you can with what you have learned.

—The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.—Edward Everett.

Vocal Department.

CONDUCTED BY H. W. GREENE.

[In this connection there will be a QUESTION AND ANSWER DEPARTMENT, open to THE ETUDE subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of THE ETUDE.]

THE MEAT AND DRINK OF THE SINGER.

THIS is not a delicate subject. On the contrary, it is a practical, every-day consideration. A well-fed man—and by that I mean a scientifically well-fed man—has resources which the unscientifically fed, or the unfed man is entirely destitute of. The singer must be better nourished than any other professional. The demands made upon him by his profession are greater on the score of brawn and muscle, brain and vitality, in combination, than can possibly be required in any other field of effort. The nearest approach to it, perhaps, is the advanced grades of military life, and they approximate it only at a most respectful distance; therefore, what the singer shall eat is important, and because of its importance has been much written about and much more talked about, and the result of this is, that a well fed, fully sustained and nourished physical condition has come to be looked upon as the inseparable companion of artistic success. Whoever heard of a lank, hungry-looking singer? I do not refer to those who desire to sing or who have made failures of singing, but to those who have made of singing a success. These two conditions are so synonymous, that one might almost argue that they have learned the art of good living, therefore they know how to sing. It is entirely true that until one has learned the art of good living he is not in a fit condition to reap substantial benefit from the art of singing; therefore let us look at the subject carefully, and if there are any subdivisions to be made let us be explicit.

The mental condition is first worthy of our consideration. Food for the mind,—metaphysical extremists are trying to argue that the mind is not functional, and bears but a very obscure relation to what the old school of thought considered as vital, not to say physical. The world has not yet arrived at sufficient culture to make it possible to carry out successfully that experiment which the poverty-stricken farmer tried on his horse. You will remember that he had some green spectacles constructed for the animal, and then turned him out to grass in a heap of shavings, which the animal devoured and the farmer congratulated himself that he had solved the great problem of economy, but, as he expressed it, just as the horse became accustomed to living on shavings he died, so probably just as the metaphysical world gets the body into that ideal condition where it will not be necessary to feed it in order to have the mind well housed, it will perform in a similar fashion. These latter day mystics are too busy proving that the body is a nuisance anyhow; possibly it will not be such a great relief when they have to get along without it. It appears to me that this is pertinent to our subject only this extent, that the vocal instrument is a very real and tangible thing, and it will be some time before we can make a good tone without nourishing it advisedly.

Since brain is of the first importance, we will look into the matter of brain food. In answer to the question, What is brain food? Holbrook, in his "Hygiene of the Brain," says: "All food that nourishes the body and makes good blood is brain food. In general, the fruits and grains contain these substances which the brain requires, but our present mode of cookery is such that much of our food is robbed of its most nutritious properties, or rendered indigestible before it reaches the stomach. Brown bread made from the very best of wheat, or bread made of wheat from which the external coating has been removed, but not with it the second layer, is very desirable for brain-workers. Baker's brown bread made of poor white flour and the worst of bad bran, however, is not fit to be eaten. Oatmeal is an excellent food to do brain-work on,—used once a day with fruit it is very nourishing. Lean meat is not a brain, but a muscle, food. Oysters are valuable brain food, if eaten

raw after the day's work is done. Fruits, especially apples and grapes, are excellent for brain-workers. Tea, coffee, wine, and tobacco are called brain foods by many. They only act by their stimulating properties and do not feed the brain. If relied on to any great extent, they exhaust the brain sometimes beyond recovery."

We will now listen to Lenox Brown, who has devoted an entire volume to the testimony of various artists, on the effect of the use of stimulants upon the voice. He repudiates the example of many great singers who take a little wine or porter to lift them into just "the right condition, to sort of touch up their imagination, as it were, and he advises as the most simple and, in his estimation, entirely satisfactory, aid, viz., sipping not too cold water, and because of the glutinous effect of sugar, in some cases go a step further and have a little water with sugar. The next step, a little barley water and lemon-juice, and a great concession and an entirely reasonable one is, that a raw egg swallowed whole, or a little beef-tea, is helpful. The egg is better if seasoned with a few grains of salt and a few drops of vinegar, swallowed whole about twenty minutes before the voice is to be used. He says that is the best stimulant he knows of.

On the question of the use of tobacco, he quotes from many authorities of practical vocalists who claim that the evil effects of tobacco are manifested in their own cases, and the effects of smoking are worse than snuffing or chewing, because the nicotine reaches the mucous membrane in a heated condition.

Emma Albani, speaking of "helps," recommends "good, plain, nourishing food. Lead a regular life."

Mr. Sims Reeves, in conversation with an interviewer, said: "I have been a very careful man; a singer can not, if he wishes to retain his reputation, make ducks and drakes with his voice. Of all men, he has to be careful as to diet, clothing, conversation, and even enjoyment, and must keep a constant check upon himself."

I seem to have covered the ground so far as authorities go, but I wish to say a few words in my own behalf. The meat in the chestnut is this—vigor and endurance are of the greatest importance after the brain has been considered. Endurance is best displayed in relation to the art of singing by its effect upon our vitality, vigor in its effect upon the mucous membrane, because many able scientists concede that while the vocal cords are supposedly the seat of a tone that the mucous membrane, under the influence of the nerves from which it derives its mobility and sensibility is capable of giving out sound. That, let the membrane be inflamed, or worn and relaxed, and the voice function is either lost or greatly disturbed. It is most important, then, that the body be fed with a view to securing and maintaining the greatest vigor. I suppose some one expects me to tell them exactly what they shall eat, but I can not speak better than my masters. I consider these men whom I have quoted as such; they have studied the questions in relation to sustenance with great exhaustiveness. They, however, have agreed and almost identically expressed the idea that only general rules can be made by which the individual must not only develop his brain by the use of judicious food, but use the brains so developed in such a way as to enable him to secure the greatest results in feeding his body so that he shall secure the highest results at the least demand upon his digestive organs. One of the most famous Parisian teachers feels the matter to be of such importance that he gives careful attention to the diet of his pupils, allowing them no vinegar, very little salt, no pepper, insists on much beefsteak, few vegetables, with the result that the health and vitality are marvelously improved. Under such care is laid the foundation for endurance, which is so important to the singer. There is no class of people that I respect more highly to-day in view of their influence upon the healthfulness and wholesomeness of the up-coming generations, than those much sneered at good women who are traveling about the country establishing and conducting cooking schools. And if any of my young lady readers intend to marry a tenor, by all means go to cooking school. If you intend to be a singer, go from the cooking school to your own kitchen, then to the parlor to practice. If you succeed in singing whether you will or no, when you get to be forty you

will be "fair, fat, and forty," because, as I observed, these two conditions seem to be inseparable.

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DON'T HURRY.

If the art of vocal music is not an exception to every other study worthy the attention of man, then it is not at a standstill. To discover a principle is one thing; to adapt it to the requirements of the time is an entirely different thing. That the true vocal principle was discovered and applied by the old Italian masters in the last century we have an abundance of proof. That it fails to meet the requirements of the modern school of compositions for the voice is shown by the lamentably rare examples of successful artists in the new school. The reason is found not in the method, but in the manner of acquiring it.

In the earlier days of voice culture, when the demands upon endurance and versatility of the voice were insignificant as compared with the present, they who looked for success in the then comparatively new field were content to devote long periods of time to the attainment of their object, while to day, with the requirements multiplied many fold, hasty and superficial preparation is the rule. A year devoted to simple and pure tone production is barely sufficient, and the all-important ability to cope with the intricacies of agility, the legato, portamento, and the various embellishments in their strictly technical aspect, requires at least another twelve months of hard and uninterrupted study. Even a slight acquaintance with the various song forms will consume another year. The demands they make on the control are so great that the pupil will deplore his poverty of resource in technic, color, and contrast, every step, meanwhile, being contested by the obduracy of wrong tendency and immature vocal organism.

Such are the facts that the ambitious student must face who feels that he is entitled to an election, by gift or inheritance, to the privilege of pursuing this most enslaving and demanding of the arts. Treating the three years as exclusively the preparatory period of study, we are to begin the not less severe work of applying our attainments to the establishment of a repertory, and this by no means with a hasty judgment.

If a high degree of intelligence has been displayed in fitting the voice for the demands to be made upon it in the various styles of composition and rendering, then, indeed, shall the highest intelligence be employed in this next step in the career of the young and prospective artist. Correct taste in selection is of paramount importance. Taste includes not only that which is worthy from the musical standpoint, but the added consideration of the fitness of the voice to the selection must contain at this point. We now not only execute and render appropriate selections, but we study the characteristics of the entire range of repertory belonging to our particular voice. And when these years of careful study have brought the reward of appreciation and applause, it is safe to assure the student that he has only taken his examination in the grammar school of the profession; he must yet attend the high school of experience and competition before he can qualify for the great university of art, where the markings are on a scale which permits no possibility of perfection, a scale so demanding that the more earnestly one strives to reach its climax the more remote it seems to be, and here it must be observed, the singer finds his success depends upon the care and wisdom with which he pursued his studies during the first three years; therefore, I say, "Do n't hurry."

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A TRUISM.

The beauty of truth is fundamental to art.

The term art implies that the beauty of certain truths is concealed, hence it is the mission of art to suggest, to reveal, and perpetuate the beauty of truth. The office of the artist is to entice the beauty of truth from its concealment and present it, not only so persuasively that its self, truth, and its beauty, are revealed, but so delicately that one sees neither the art nor the artist, only the truth.

Music is the highest form of art, because her mode of revelation is suggestive rather than structural or delineative.

H. W. GREENE, *Editor Vocal Department of THE ETUDE*:

Dear Sir.—Referring to your three questions touching the subject of a vocal congress, I would answer to the first: Yes, an exchange of ideas upon any subject which concerns a great number of people is always a good thing, if that exchange of ideas is the result of a universal or general desire to arrive at the most final conclusions. For these reasons a congress of the vocal profession is desirable.

As to the second question: The principal object of a first conference should be to consider the expediency of limiting the acquirements and general educational attainments which ought to be necessary for a professional vocalist; in other words, to circumscribe the vocal profession by a wall of legal defense against all sham and false doctrine, and prevent from teaching or practicing those who have not qualified for the work.

Thirdly, a good list of topics would be, perhaps:

"Can a course in vocal music be defined similarly to a course in law or medicine?"

"Should the power of granting certificates be delegated to the schools or to some organized national body?"

"Should certificates be granted for life, or should they be limited and graded?"

"What qualifications shall be necessary for an examiner, and by what process shall he be chosen?"

It might be wise, however, previous to any attempt to arrange a conference, to consider the obstacles, if any, and of what nature, which may stand in the way of the success of such an attempt. It may be found necessary to pursue a course of suasion, in order to favorably incline individual members of the profession to confer upon their many and diverse methods and views. The vocal art resembles quite closely in many particulars the science of medicine, and musicians might profitably take a lesson from the doctors. They have their conferences over special cases, and meet regularly in Association, and the foremost practitioners endeavor yearly to take a course in observation at the leading hospitals. J. P. K.

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ANSWERS TO VOICE QUESTIONS.

W. E.—Tradition sanctions the pronunciation of the first syllable of the word Abraham as if spelt Ah, when sung in Oratorio. In chanting, such a pronunciation would appear forced and pedantic. I should give the first syllable the long sound of a, and the second syllable the ah sound.

C. L. N.—Since the space of the Question and Answer Department of THE ETUDE is not sufficiently elastic to compass an exhaustive treatment of the technical questions contained in your letter of inquiry, I advise close attention to the subject matter of the Vocal Department, which in time will unquestionably cover all of the points suggested by the article from which your questions were quoted.

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CHURCH MUSIC.

SPEAKING of choir matters, Dudley Buck says, in the *Sunday School Times*, that: "1. The choir is supposed to sing with spirit and precision, not accommodating itself to the dragging tendency of the congregation. This is the purpose for which the choir is supposed to have been organized. A congregation accustomed to listen to such rendering would soon lose much of its inherent sluggishness, and, by natural or unconscious imitation, acquire the habit and style desired. Meantime the choir must have within itself the firmness of rhythm wished for, in order to affect the congregation. So the choir has its separate rehearsal with the organ, and we will suppose its membership to be extremely amateurish, both as regards voices and general lack in scientific ability. Suppose, further, that the music to be studied is new to the performers. It will soon be noticed (1) that the organ helps where it should not help; (2) that it conceals that which it should not conceal; and (3) that it does not aid in overcoming the rhythmic lassitude which the average chorus choir assumed is certain to bring with it. With the presupposed rehearsal conditions, the organ-tone (even if softly played) envelops the voices, unduly sustaining them where self-reliance should be the rule, and casting a sort of veil over all sorts of minor musical iniquities on the part of individuals, which, in the aggregate, amount to much. After all, in this connection, the old-fashioned New England choirs of fifty to seventy-five years ago had a true artistic basis with their 'pitch-pipes' and tuning-forks. They had to find the desired accent and rhythm within themselves. This meant in-

dependence of accompaniment. Nor was their problem a simpler one than that of to-day. Many of their old tunes are much more intricate than the present tunes. However, we are happily rid of the majority of them. We have no quarrel with the 'survival of the fittest.' One fact remains: frequent occasional singing without accompaniment is excellent rehearsal practice for any choir. The organ does not assist this training. It helps too much, and may easily lead to general dependence.

"2. The organ so employed in rehearsal conceals faults from both organist and director (these two offices should be united in one person wherever possible). When the choir rehearses with the organ in a church otherwise empty, there is not infrequently a carrying over and carrying over of the tone into the body of the edifice, rendering it very difficult, not to say impossible, for the conductor to judge what the voices are really doing. The singers themselves feel this to a great extent, if the music is unfamiliar. The choir will usually hear itself better when a congregation is present. Meantime, seated near the organ, the tone of which itself 'carries over' the heads of the singers, both choir and conductor are at a manifest disadvantage in respect to the very purpose for which they are assembled.

"3. The lack of rhythmic impetus is even more felt under the above conditions than with a full church, especially while the learning process is going on.

"It is the conviction of the writer that nearly all choir rehearsals should be held with piano, only resorting to the organ after correctness has been secured—not only as to mere notes, but also as to style and expression.

"The advantages of the piano rehearsal, held in a smaller room than the church proper, are not far to seek. The choir can be grouped around the instrument. Its tones give the pitch, and start the choir with the most definite rhythm. On the other hand, when the full chorus commences, the evanescent quality of the piano is practically absorbed and covered for the time being, but its rhythm can be felt. Thus the individual singer is thrown largely upon his or her own resources, and the conductor can far more readily discover and correct errors of which he might be oblivious were the organ the accompanying instrument. Best of all, a crisp and marked accentuation can be continuously given by the piano, which thus tends directly to overcome the lagging and dragging referred to. Rehearsed in this manner, voices soon acquire the habit of promptitude and exactness in rhythm. This they will carry with them subsequently to the organ, and further impart to a congregation. Then comes the joint effect as it should be. In this way, that which was spoken of as lacking in the organ is overcome, and the desired result obtained. If the choir but sing independently, 'lustily, and with a good courage,' any organist worthy of the name can support and enhance the effect.

"In conclusion, and to put it as concisely as possible, I regard the organ plus an effective chorus choir as one joint instrument—in detail doubtless complex, but serving united in the one result, *'ad majorem gloriam Dei!'*"

MUSIC EDUCATION.

BY CALVIN B. CADY.

PRELIMINARY.

THE distinction being insisted upon between tone hearing and music consciousness, between sense training and conceptive development of music idea, rests upon a spiritually scientific basis, and includes more than appears upon the surface. The whole problem of education is involved. What is education and what its character? A failure to understand this means disaster, be the seeming results of work ever so brilliant. A misconception in premise means error in conclusion.

What is the crying need of the hour in this matter of education? Is it not discovering and unloosing the infinite capacity of man to realize the "law of the Spirit of Life," and know that "the Kingdom of God is within" that man who is the "image and likeness" of infinite and omnipresent Intelligence? In other words: Is it a training of sense material that we need, or an uncovering and unfolding of sense spiritual? Shall we have an education contingent upon shattered tympanums, dead

nerves, or mental lacks, shutting the child out of the kingdom of infinite Mind by making it impossible for such a child to realize in consciousness any one of the infinite ideas in that kingdom? Could this in fact be education? Is it not mockery to call it such? But is not the materialistic tendency of our so-called education doing this very thing?

Shall we not rather look for such a spiritual conception of education as shall reveal the sons of God, and prove that the "liberty of the sons of God" scientifically involves the whole mental, equally with the moral, economy of man? Is it not time for us to know and prove that the Mind of Christ, capable of reflecting itself in a purified moral nature, is equally capable of forming the fruit of Intelligence in the consciousness of man?

A recent work, "The Voice and Spiritual Education," by Mr. Hiram Corson, of Cornell University, is so outspoken on this question of spiritual education that a quotation seems imperative. It is a voice crying in the wilderness, and saying:

"The university of the future, in order to be a vastly greater power than the university of the present, must at least rank spiritual education with intellectual training and discipline. This the university of the near future must do; the university of a more remote future, we must believe, if we believe that the spiritual is the crowning attribute of man,—that by which he is linked with the permanent, the eternal,—will make all intellectual training and discipline, even all physical training, so far as may be, subservient to the spiritual man. * * *

"The rectification of the intellect must, as the greatest poem of the century, Browning's 'Ring and the Book,' implicitly teaches, be through rectification of the spiritual, absolute man. * * * What may be said to be the predominant idea of the present day—entertained especially by scientists and exercising its influence, more or less, on the majority of minds—in regard to the main avenue to knowledge and truth? I answer, and I think not unjustifiably, the idea that the analytic, discursive, generalizing intellect is adequate to solve all solvable problems; that it is the only reliable means of arriving at positive knowledge; that, accordingly, education, the highest education, consists almost exclusively in learning and in being trained to discover and apply the laws, so called, of nature to trace facts to their (scientific) causes, and to advance logically from causes to facts—that upon which the analyzing and generalizing intellect can not be exercised being set down as unknowable. Of an intuition inaccessible to analysis they take little or no account. This some future age, with a more complete education than ours, will, I am persuaded, regard as the cardinal defect in the education and philosophy of the present age—a defect that tends to deaden, if not destroy, in many minds, all faith in those spiritual instincts and spiritual susceptibilities and apprehensions which constitute the basis of a living hope and faith in immortality, and through which, and through which alone, man may know, *without* thought, some of the highest truths, truths which are beyond the reach of the discourse of reason. * * * That there are higher and subtler organs of discernment than the discursive intellect, and higher things to be discovered than can be discovered by the senses, the lowliest of men and women, no less than the most exalted in intellect and genius, have, throughout the whole recorded history of the race, borne incontrovertible testimony. * * * The present signs of the times, however, give promise that humanity, far as it has drifted in one direction, will assert its *wholeness*, and will 'render unto Caesar the things that are Caesar's, and unto God the things that are God's'; and that the awakening of 'the interior divinity,' of the spiritual instincts and intuitions, will be as much the aim of the education of the future as the exercise of the mere intellect now is. This awakening must be begun in infancy."

What class of teachers is given a greater opportunity to make this prophecy a realized fact than the teachers of art, and specifically music art? What class of teachers meet their students on so individual a basis? What class of teachers deal with a subject of thought making more general demands upon mind and heart?

What class of teachers need more than music teachers to understand clearly that even music is not the vital thing in their work, but *education*; and that education which shall lead to a "knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fullness of Christ"? What class of teachers need more than music teachers to understand what education spiritually means?

Let us begin, at least, to get up out of brains and fingers and ears into the mind of the Son of Man; into Him "in whom we live, move, and have our being," mentally and spiritually.

(To be continued.)

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

EAR TRAINING (Continued).

SMITH N. PENFIELD.

THE importance of ear training being conceded, the practical question is *how*. The first thing to be acquired is the sense of definite tonality; of relative pitch, not absolute pitch. The sight-singing classes, whether in tonic sol-fa or movable do, so-called, are a capital beginning for us. This involves the recognition at the outset of the individual character of each scale tone, *do, mi, sol, si, or ti*, etc., or known to harmony students as tonic, mediant, dominant, leading tone, etc.

The various children in a family have always their own characteristics of gentleness, firmness, dependence, self-reliance, etc.; so also the notes of a musical composition. It is surprising how completely any given tone will change its character and effect in a sudden modulation.

A singer sounds, for instance, the letter *g* as *do* (tonic). He gives it with a confident, self-satisfied tone. The music directly requires of him the same actual musical sound as *si* or *ti*.

Instantly the tone seems to him, and is in effect, a weak and dependent tone, leaning upon its following neighbor *do*, and in doing this it helps to give character and consequence to each following note. In calling attention to the characteristics of each scale note,—as, for instance, the "bright" tone, the "strong" tone, etc.,—the tonic sol-faists have rendered a valuable service to musical science. This is merely shaping into words the perceptions of the quick musical ear.

These effects are more quickly noticed in singing or in violin playing than in piano music, because the singer or violinist always looks for and strives to produce effects. Yet no music student, singer, or player, is apt to be critical in such particulars unless his attention is called to it by some instructor or expert. The relation of these tones within the scale naturally leads to the relation of tones within a chord and of these chords with one another; in other words, to the subject of harmony. About this, more next month.

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THE FOUNDATION STONE.

J. C. FILLMORE.

I HAVE often advocated in these columns the necessity of *expressive* playing and the technic of expressive playing. I believe, with Schumann and the Romanticists, in musical intelligence first of all: in *having something to say*, even if it be said somewhat imperfectly, rather than in acquiring the ability to say nothing at all elegantly and with finish. This time I am to present the other side of the shield and preach *accuracy*. Have something to say, of course, but do not neglect every possible means to say it as well as you can. It is only by expressing one's musical (or other) ideas adequately that one can be sure of making them understood and of interesting those who hear. And it is precisely in attention to minute details that the difference between finished and slovenly playing consists.

The player who is habitually careless as to the length of notes and rests; who neglects a perfect legato, depending upon the pedal to sustain notes which ought to be held firmly with the fingers; who begins, continues, and ends phrases without due regard to dynamic shading, accent, and climax, will never make the works of any composer intelligible or attractive. No amount of musical feeling or enthusiasm can possibly take the place of minute and careful study of every detail. Above all, the foundation of good piano playing is always and everywhere a *perfect legato made with the fingers alone*. It is true that much of our modern music permits and even requires that the legato be accomplished by means of the pedal; and this of itself constitutes a whole chapter of modern technic. But the effect of a tone played in the pointed, staccato manner and sustained by the damper pedal is very different from the legato obtained by steady, clinging pressure of the fingers on the keys. And I repeat:

this latter is the foundation-stone of all good piano technic. It is a good rule for young players never to play otherwise than legato unless some other kind of touch is expressly indicated, and never to play legato otherwise than with the fingers except in cases where a finger legato is impossible.

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BREADTH OF TONE.

HERVE D. WILKINS.

It should be the continual aim of the piano student to acquire a broad tone, aside from any considerations of loudness and softness.

It is only by the study of a broad tone that one can become able to play with the greatest sonority without making noise and brassy effect, and it is also the true way to impart character to piano passages and perfect clearness to pianissimo.

It should be established once for all that a large tone is not produced through muscular strength, but through musical inspiration and mental skill. A workman may strike a hard blow upon a piano key, but the skilful child, with soft and supple fingers, will produce a greater tone with far less outlay of muscular strength.

A broad tone is a product of absolute muscular freedom and control, and of a mental motive and purpose. It is a mistake to practice only with a view to looseness of the muscles. It is what we do "on purpose" that is of most account, and that has a real value in piano playing.

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ACCENTS.

MARIE MERRICK.

To the average pupil the accent sign means a fortissimo tone, "only this and nothing"—*less*, notwithstanding that it may occur in the most pianissimo of passages.

"Why, it is *accented*," is the invariable reply, in an injured tone of voice, when the pupil is remonstrated with for an abrupt transition from piano to forte because of an accent, when such transition is wholly illogical and uncalled for.

It seems necessary to explain to nearly every pupil that an accented tone is usually only a degree or two louder than the other tones with which it is most closely associated. To make this clear, I utter a sentence containing several strongly accented words, first in a loud voice, then in one moderately loud, and finally in a whisper. The pupil readily perceives that, whether I shout or whisper, certain words receive unmistakable stress, although there is no marked departure from the volume of tone that characterizes the sentence as a whole. The analogy between verbal and musical utterance is so obvious that the pupil immediately receives the idea I would convey.

The relation of accent to expression, both in speech and music, can be made clear by means of the same illustration. Repeat the sentence several times, each time placing the accent upon a different word. Ask the pupil to observe the different emotions expressed simply by this transference of accent. Then play a passage several times, with a change of accent each time, having the pupil note the corresponding changes of musical significance.

The student should clearly understand that there is always a reason for accenting a particular tone, and that the educated musical intelligence and trained ear acquired by attentive listening will enable one to rightly place the rhetorical, or expressional, as well as the regular, or grammatical, accents of music.

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THE INTELLECTUAL SIDE OF MUSIC.

LOUIS C. ELSON.

ALMOST every non-musician imagines that music is solely and entirely founded upon an appeal to the emotions; and Fetis' definition, "Music is the art of moving the emotions by combinations of sound,"—one of the most concise definitions in existence,—carries out this view. Yet one ought to remember that during the fifteenth and sixteenth centuries this definition would scarcely have been entirely true, for music was then much more an appeal to the intellect than to the emo-

tions. Nor can one say with certainty that the art, or rather science, has advanced since that epoch year (1594) when Palestrina and Di Lasso, the intellectual giants, died; it has changed greatly, but one can not be sure that it has progressed. "If old music was horizontal, now it has become vertical," exclaimed Hauptmann, meaning that the old, pure counterpoint caused melodies to intertwine like the strands of a rope, while now a single melody is supported, in the harmonic structure, like a bridge, upon the vertical columns of harmonic chords.

The old music demanded something from the auditor; the listener was obliged to carefully trace out the strands of separate melodies or the whole composition would become a tonal tangle. He could not dreamily and blissfully float with the musical stream, as one might in a Chopin nocturne or a Mendelssohn Song Without Words, but was obliged to decipher the beauties of a work by his own mental exertions.

Bach leaned more toward this school than he did toward nineteenth century sentiment and sentimentality, and this it is that repels so many from his works. Yet such a school was healthier in some respects than the modern emotional style. It was a mental exercise that must have been beneficial to the brain. It is a pity that it has become so entirely obsolete. When one has once acquired a taste for, or a comprehension of, the old works of the "pure contrapuntal" school, one is amazed that so little of it is rescued from the tooth of time. Bach is the road toward it, but one could wish that more of Di Lasso and Palestrina might be heard. It would develop that intellect in the music lover which would be a healthy counterpoise to the excess of emotion which is the defect of many a musical nature.

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THE METRONOME IN SIGHT READING.

PERLEE V. JERVIS.

I HAVE found the metronome of great value in *prima vista* playing. Select some simple piece, set the metronome at $\text{♩} = 40$, and endeavor to play through the composition in exact time; do not stop for any mistakes, but *keep going*.

Then take the tempo at 60, 80, 100, etc., until the piece can be read through at the proper tempo.

Daily practice in this way will improve sight playing very rapidly, and the student will be surprised to find how the metronome forces one to keep going.

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MEAN HOPES, AGAIN.

THOMAS TAPPER.

NOTHING is more valuable in the impressionable years of a student's life than to know of the sacrifices which men have made for the sake of their desire to learn. Let it be a lesson to them, and a familiar one, that only those people become distinctive who put aside the many little trivial things which are so easy to get, and concentrate their energies on the one great issue to which they have devoted all life's force and activity. And it should be particularly impressed that this is necessary not only to become distinctive in a marked degree, but even to a slight degree. In other words, it is an exceedingly simple matter to slip down into commonness, while it is often difficult to take one step forward and upward out of it. If young learners can be shown that it pays to stop nibbling at things and to undertake activities seriously the trivial things will, as years go by, lose their attraction.

About establishing any belief, tendency, or habit in pupils it must be remembered that very few characters come to ripeness of ability in early years. All that a teacher can expect is to see an evidence of worthy beliefs, and proper tendencies established in his pupil. Then it may be confidently expected that these will in time result in habits which are proper, forcible, and free from pettiness. If, having established the tendency of onwardness in the pupil, the teacher sees it gathering momentum year after year, he has done a great deal. He has helped one human being to avoid the disaster of contentment with the ordinary. "Earth knows no tragedy like the death of the soul's ideals. Therefore, battle for them as for life itself."

THE TWO GREAT CLASSES OF MUSIC STUDENTS.

BY CARL W. GRIMM.

THE countless number of persons occupying themselves with music may be divided into two distinct classes. To the one class belong those who study music for the pure love of it; to the other those who do it because they are forced to it. The latter may be obliged to do it because their parents insist upon it, or their social acquaintanceship demands it as an indispensable accomplishment, or in order to make a living. Those who love music for itself alone are found in every rank and age of life. Their adoration of music is sincere, although many may be poor executants. But if they are fortunate enough to get a good instrument and teacher, they keenly appreciate it, and learn something. And if, occasionally, such a true lover of music becomes a professional man, and thereby a member of the other class also, then he will be an example of the happy union of following music for love and for a living. He will pursue his chosen profession with strength and vigor, infuse enthusiasm into his surroundings, and be an instrument of progress in his community.

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BEGINNING OF TONE.

ROBERT GOLDBECK.

YOU can always recognize the finished artist by the manner in which he emits the musical tone. Be it the singer, the violinist, or pianist, he will strive to produce a tone that will be perfect in its beginning. With the singer the tone must come in flowingly, without any perceptible start—ushered in on the breath, as it were. The player of a string instrument must carefully avoid any scratchy noise apt to be mixed with the tone at the time the bow is set upon the string. To avoid this the bow must be in easy motion before touching the string, making the tone slide in, pure and free from any dryness. The pianist, excepting in places where forcible attack is required, should let down the hands easily, to avoid harsh percussion; and when a flowing series of sounds in chords is to be played, each chord should be gently joined to the next, so that no new attack is perceived, imitating in this respect the voice, as much as the imperfections of the instrument may permit.

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MUSIC AND FLOWERS.

MADAM A. PUPIN.

MUSIC and flowers, God's greatest gifts to mankind, seem to belong together: the highest expression of beauty to eye and ear.

Beethoven is like the rose—is, and ever will be, first of all.

Mozart is the modest violet—simple, unassuming, but delicious.

Haydn is a whole field of buttercups, daisies, and pink clover-blossoms, over which the bees are buzzing.

Mendelssohn is like the jessamine—sweet, but too much is too sweet. Who could play the 48 "Songs without Words" at one sitting?

Weber is like the carnation—bright and spicy.

Liszt is like the gaudy tulip—it attracts and dazzles us, but it is not dear to our memories.

Chopin is like the tuberose—of an unearthly sweetness, but always associated with sadness.

Schubert is like the pansy—bewitching, with a thousand different phases, ever new, and equally charming whether somber or bright.

Let us not fail to thank Heaven every day that we can see and hear.

Letters to Pupils.

BY JOHN S. VAN CLEVE.

MISS I. J., RIDGEVILLE, IND.—The account you give of yourself is quite full and intelligible, as explicit as anything of the kind can ever be made; but there is, in the nature of the case, much difficulty in giving a healthful answer or pertinent advice to any one asking what can be

done alone and in seclusion, apart from living contact with the guiding intelligence of a competent teacher. You see, the difficulty is this: although you mention standard studies by such clever writers as Löschhorn and Bargmüller, and pieces by such gifted composers as Wollenhaupt, Schultze, Handrock, and Borst, the test question is, How do you play them? One of the most delightful memories I have is that of the great Rubinstein playing, at Columbus, Ohio, as an encore Mendelssohn's easy but exquisite song without words in A-flat, "By the Seashore," Book 4, No. 1. The performance was inimitably beautiful, and was as different from ordinary playing as Rubinstein was different from an ordinary pianist. On the other hand, in my long experience as a public critic—full eighteen years in this musical city of Cincinnati—some of my worst miseries have resulted from the hearing of elaborate works bunglingly delivered by ambitious vanity and self-satisfied incompetence.

Your idea of taking THE ETUDE and conning over its helpful hints and wholesome advice is good, especially if you carry out your plan of studying conscientiously a well-graded series of études and pieces. You are rather young, being but fourteen, to go away from home to any of our large cities, and not having any thoroughly competent teacher within reach, the plan you suggest yourself is as good as any that could be hit upon. After a year or two you should go away from home to some great city, such as Cincinnati, Chicago, Philadelphia, New York, or Boston, and enter some conservatory which has a boarding department under careful supervision.

There are schools of such character in all the great cities above mentioned, and when you are ready to leave home, if you will consult me I will endeavor to secure for you the needed information, which I do not at present happen to possess.

For studies I would recommend to you what I call the technic grindstone,—the études of Czerny. But be sure to buy one of the selected and edited editions, where Czerny's too voluminous output of étude literature is properly condensed.

M. J., SPRINGFIELD, ALA.—You say that your friend, a young girl of seventeen, after a use of the left eye for only half an hour has a severe headache, and ask how she can pursue her musical studies against that head wind. I presume that it is the close watching of the notes which causes the trouble. I would recommend, therefore, that she cultivate the habit of memorizing. It would probably be asking too much to do anything like the extent of work in that direction done by the blind, but she might do this: Look carefully at two measures, we will say, with close attention for a minute; then, either closing the eyes or removing the paper from the music rack in front of her, let her repeat the notes thus memorized from ten to twenty times. Thus proceeding, I think she will find that what seems extremely slow will be, in the end, the reverse of slow. My own methods of work are similar to this, and I am ready at any minute to challenge any of the quickest concert pianists to prepare a given work in as few or fewer hours than I can do it.

You remember Æsop's fable of the race between the hare and the tortoise? The secret of large attainment lies in accretion which is at once slow and immovable. Think of the coral polyps and their marvels of submarine stonework.

Concerning your friend's trouble with her eye, it probably comes from an elongated muscle,—a flaw in the eye mechanism well known to physicians. She would do well to consult a specialist and, perhaps, have a surgical operation performed.

F. L. S.—First, you ask me, is the soft pedal ever used alone? Yes, decidedly. Soft pedals are of four kinds. First, the old-fashioned contrivance on square pianos, whereby a piece of woolen cloth is interposed between the hammer and the wire. This so muffles and distorts the tone that it should never be used except, perhaps, out of mercy to the neighbors, as the clavichord was employed in convents that the nuns might not find the sweet milk of their piety soured or curdled by unwelcome jingle. Upright pianos have two devices: one approaches the hammers to the wires, shortening the arc through which the mallets move, but leaving the dip of

the keys unchanged, although the touch, of course, becomes lighter; the second depresses the keys themselves, thus shortening the dip to about $\frac{1}{2}$ of an inch. The first of these contrivances, though somewhat objectionable, is at least endurable; but the second so utterly destroys all calculation and touch that the man who invented it ought to be confined for a year at hard labor performing on his own diabolical contrivance. The fourth plan, of modifying pianoforte tone with the left-foot pedal, is that used in the grand piano. Here the entire keyboard is shifted a little toward the right, thus leaving both the weight and dip of the keys entirely unaffected. This produces a beautiful etherealizing effect, a change of tone-color somewhat analogous to the transition from the string to the wood choir in an orchestra. Use this effect on a grand piano frequently, with discretion, but always apply it to complete sections of the music.

You ask if in trilling with two hands we should not use the same fingers. This would just depend upon the convenience of the respective hands, for the fingers are exactly contrasted to one another. Thus, the fifth of the right hand is the top, or the first of the left hand is the top. If I were trilling D E in the right hand and B C in the left hand, I would use in the right hand the second and third fingers; in the left, three two. If D E right with F G left, I might use, perhaps, the same, viz.: two three and three two. But, if the tone connection required it, I might use in the right hand three four, or four five, and in the left hand four three, three two, or two one. In a word, we select the pair of fingers to trill with entirely according to convenience in the tone connection of the context.

E. V. W., ST. PARIS, O.—First, do I think private teachers of the first rank, such as Sherwood, Scharwenka, etc., better than a conservatory? That just depends on who you are and what you want. In general, conservatory students are dry, monotonous, and pedantic, and well merit the abhorrence which Liszt always expressed for them. A consignment of such reminds one of a sack of crackers, all baked evenly, each containing the same number of dents, and each dryer than all the rest. Foundation work may be well done in the conservatory, perhaps, but I am inclined strongly to favor the personality of the individual teacher as a factor in growth.

The genial Scandinavian composer, Schytte, has produced just such a set of studies as you desire in his Opus 58.

If after three years' study you can play correctly and tastefully Mozart's fantasia and sonata in C minor and, as you say, do not need driving to practice, you will probably do. In all likelihood there is musical metal in you.

Your friend who told you that men musicians are freaks and do not earn a living, reminds me of the "critic fly" of the English poet, Alexander Pope. Your friend's remark gives a pleasing revelation of his rustic ignorance. Indeed, the lugubrious voice of the home-returning cow at pensive eventide would not speak more plainly of bucolic freedom from harassing metropolitan information. The first-rank teachers of voice, piano, organ, or theory in all American cities—from the third rank, like Cincinnati, up—realize, in good times, incomes of from three to five thousand dollars a year, and some of the favored attain eight or nine thousand. Even in a small city of the ninth or tenth magnitude a good musician ought to realize a thousand or more per annum.

As for being a freak—well, you can be a fool in any profession, if you desire, but do not have to be in music. A musician can be a gentleman, a scholar, and a Christian if so minded.

—Those who have really talent for music will acquire the melodious touch as easily and naturally as an intelligent reader or singer, when deeply impressed with his subject, will show his emotion in his voice and manner, and communicate his own feelings to an audience. Any one without talent for music may learn to execute mechanically very well, frequently better than talented ones; but any attempt to teach him to play with expression amounts to no more than to induce him to exhibit a variety of musical grimaces and caricatures.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

F. J. McD.—A. This position (stroke position in scale playing), although not constantly used in playing, is not on that account to be neglected in practice, for its influence is beneficial.

B. You are right; play the wrist touch with a supple hand, wrist, and arm.

C. In artistic playing, contraction and tension of the muscles are in constant alternation. There is necessarily a certain degree of muscular contraction at the moment of touch delivery, followed instantaneously by extreme relaxation, after which comes recontraction, again succeeded by relaxation, and so on in rapid alternation.

D. See "Touch and Technique," volume I, page 15, last two lines at the foot of the page; also the first paragraph at the top of the next page, 16.

The flexing of the fingers in rapid passages is necessarily slight, indeed almost imperceptible. It is, however, very desirable, because, first, it produces a beautiful tone and prevents the telescoping of the tones; second, it strengthens and limbers up the flexor and extensor muscles, from finger-tips through knuckle-joints all the way up to the elbows.

A. H. B.—Placing the thumb upon the black keys should be avoided, as a rule, both in scales and arpeggios; but there are very many exceptions to this rule, and a modern technic requires the ability to play arpeggios or broken chords in the three positions of all the triads in every key, with the same order of fingering used in the C major or minor triads, as well as the arpeggios of the diminished seventh chords and alterations resulting from the changes shown in "Touch and Technique," volume III. Thus the thumb must be at home on the black keys as well as on the white ones.

J. C. K.—In teaching sight reading and a knowledge of the keyboard, try Landon's "Foundation Materials," if your pupil is a beginner. This book is easy and interests the pupil, and at the same time it is thorough.

Y. K. A.—There is a great variety of classic and standard compositions arranged for the piano and reed organ played together. Send for lists and prices. We can not send them on selection, as they are from foreign publishers, and therefore imported music.

T. L. K.—An amateur orchestra of violins and one or two wind instruments can get as easy music as is desired. If fairly good players we can furnish almost any possible combination of instruments, and music arranged for any number of instruments.

E. I. G.—When playing two pianos together, place the keyboards in line, as if one continuous keyboard of 14 octaves, the pianos to be as near as possible without resting together in actual contact. The first piano is to be next the audience.

T. K. W.—If you have only violins, and no cello is to be had among the players in your town, use a reed organ for the cello part. It is an excellent substitute, and if in the hands of a player of taste he can often fill in parts with fine effect, especially in crescendos.

R. K. F.—Your piano should be tuned at least twice a year. But be sure you employ a competent tuner, and then keep the same one; for when the piano is changed from tuner to tuner they are inclined to let the pitch get too low.

T. M. A.—QUES.—Our choir is inclined to drag the time when singing the hymns, and the congregation drags still more. When the leader is trying to sing faster, shall the organist keep up with the leader or still go with the singers?

Ans.—If the leader really leads, the organist should keep up to the tempo set by the leader. But the best thing to do is to give out the tune at the tempo in which it is intended to be sung, and then keep that tempo regardless of choir and congregation. But give due notice of the fact in rehearsal that you shall do this, and ask your minister to exhort his congregation to sing faster, and to tell them that the organist, in giving out the tune, is doing it to show them the tempo, the pitch in which to sing, and what the tune is. It will soon bring singers to time if they understand that the organ goes at an unflinching tempo.

T. U. G.—In giving out hymn tunes you can secure a pleasing variety by playing without the pedal bass, just as written, upon the manuals. By playing an obligato pedal, the melody upon solo stops with the accompaniment on the other manual. By pedal obligato, that is, playing the bass exactly where it is written,—playing the melody on a single manual, using an eight-foot stop an octave lower than written, say the dulciana, the melodia, or stopped diapason, this produces a tone resembling a male voice; play softly on another manual the chord harmonies. The melody can also be given out as above, but couple with it a soft four- or two-foot stop. Some organs will allow the bourdon, soft reed, and a soft two-foot. Of course, any agreeable combination is allowable in solo work. But the harmonies must be played in unison with the voices to prevent cloudiness and obscurity if the pitch is too low, and to prevent thinness if too high.

M. H. S.—In teaching Handel's "Twelve Little Pieces," call the pupil's attention to their construction,—how the melodies change from hand to hand, that they have motives and themes which change about. Make more head than finger work of them.

A. W.—In beginning a hymn tune, put down the pedal bass first for about the time of one count, then all the harmonies together. At end of the stanzas remove the fingers from the soprano downward; but do it rapidly, letting the sub-bass be heard just a second alone. If your moment of silence between the stanzas is about a measure in duration, let up the pedal tone; but if you make a short wait between stanzas, it is best to keep the pedal note going as a connecting link. It is not good taste to strike the soprano key first, and it is not good taste to let it remain the longest. All high tones that we associate with harmonic support must have that support; and to take or leave a soprano tone first, puts it up in the air without foundation. It also advertises the fact that the organist thinks his choir is so poor that it can not get the right tone for a starting without this special help to the sopranos. To start and to stop with full chord, sub-bass included, is too abrupt in effect for good taste.

W. R.—The tone and action of the reed organ are entirely unlike those of the pipe organ. The kinds of music which sound best on each are entirely unlike, although each style can be played on each instrument. Neither is the right kind of reed organ music at all like piano music. Here is right where the great mass of teachers on this instrument utterly fail. The reed organ is A REED ORGAN, not a pipe organ, nor yet a piano. A good piano player learns the pipe organ easier than a reed organ player of the same grade, as a general thing. The pedals of a pipe organ are from two to two and a half octaves of keys, corresponding to the black and white keys of the keyboard for the hands. The organist plays the bass notes of a composition upon them. "Banks" of keys are better called manuals. A three manual organ has three sets of keys, or keyboards, for the hands.

Many compositions that are in a minor key end with a major chord. This was the old rule.

M. A. T.—Children should not try Bach's easiest pieces before the fourth or fifth grade of Mathews' "Graded Studies." They are difficult for the fingers, harder for the ears, and hardest for the brain; much more so than most teachers seem to think. Teach pupils the major scales, two or four octaves, in plain, contrary, and other forms; not those which are too complicated, however. Meantime, keep them at the D-flat scale for technical perfection, as directed in volume II of Mason's "Touch and Technique." In their work on the D-flat scale demand fine art effects. Read what is said about the scales in Landon's "Foundation Materials," on page 78. Your last question will be answered in another column, entitled Pupils' Musicales.

I. L. F.—Ask your publisher or music dealer to send you a good book of organ voluntaries, describing what you want and what your instrument is. You should study harmony systematically before trying to teach it. This can be done successfully by correspondence. See advertisements about this in THE ETUDE. When your pupils need more and better music, if their parents do not want to give it, you should get it and furnish it yourself at your own cost, for no teacher can afford to have his pupils waste time on worthless and uninteresting music. His reputation will suffer too much and his pupils be too much hindered and discouraged.

FIDELIO.—Lebert and Stark are too prosy and uninteresting for young pupils of to-day. Try Landon's "Foundation Materials" for up-to-date work. They go with Mason's "Touch and Technique,"—in fact, were written to study with Mason's work. You will find many fine pieces of music in the music pages of THE ETUDE. Or, if you will send us your full address, or if you are favorably known on our books, we will make up packages of music as near what you ask for and describe as our extended experience will enable us to do. We send out thousands of such packages every year. Try Macdougall's "Melody Studies" and Presser's "Instructive Albums" for good teaching pieces of formative and interesting music. Personal questions are not answered in this column.

C. A. R.—There is a little book published called "The Story of Mozart's Requiem," by Wm. Pole, which will give you the information you desire. Price 40 cents.

L. E. W.—"Each key of the pianoforte is a semi-tone from that which is next to it, whether it be a white key or a black one," means just what it says. From a white key to a black one, or vice versa, is a semi-tone, and from a white key to another white one, where there is no black one between, is also a semi-tone, as from B to C, or E to F.

It is right here that the difference between a major and a minor scale comes in. If you will notice, you will find a major scale has a half tone between three and four, and seven and eight; while a melodic minor scale has half tones between two and three, and seven and eight. Of course, these intervals in the minor scale change descending.

L. E. W.—The rules of harmony allow one to jump from one position of a chord to another. In such a case it is not a resolution, but simply a change of position.

E. J. D.—It is possible to gain a vague knowledge of "form" without being familiar with harmony; but it is like studying the forms of versification while ignorant of the rules of grammar. The knowledge that is satisfied with the outside of things is of very little value. "Form" is a growth, the only way to understand which is to know thoroughly the process by which it has arrived at its present development.

A. F. A.—A poor tuner can do a piano no other injury than to put it out of tune, unless, in his clumsy efforts, he breaks something that can not be repaired—fortunately, a difficult thing to do to a well-built piano.

The broken chord ends on the third, so that an extension of the hand, without raising it, will enable the thumb to reach the root again.

All chords, whether major or minor, that have no dissonant added, are called independent; because they are under no necessity to move in any prescribed way.

Pure harmonic structure is another name for strict counterpoint.

It would take too much space to give a full account of the harmonic cell, but it may be described as consisting of a fundamental and its perfect fifth, with the various thirds over the fundamental that are possible. The harmonic heptad (not heptachord) is the union of two cells, the fifth of the lower being the root of the upper. A harmonic decad consists of three cells united in the same way. The whole subject belongs more to the science of acoustics than to the art of music, which, in its present stage, is absolutely bound up in the tempered scale.

C. D. A.—1. You will find a very good explanation of Beethoven's "Pastorale Symphony" in Upton's "Standard Symphonies."

2. Mozart's "Jupiter Symphony" you will find for two hands in Litolf's Collection, No. 316; four hands, No. 337.

3. Haydn is called the "Father of the Symphony."

PRACTICING THE HANDS SEPARATELY.

BY CLARENCE RAWSON.

IT is often with great surprise that one tries to do the right- or left-hand part of a long-played composition separately, and finds that it can not be done properly at all. It is for the reason that, as a noted teacher once told me, "One hand gets on and rides with the other."

On carefully criticizing our own playing, we sometimes notice a marked unevenness, and are frequently not a little puzzled to find the cause of it. The difficulty will be quickly solved by doing the hands separately. In Chopin's Impromptu in A-flat, where both hands go at the same pace in triplets, and the bass is so difficult, the great trouble in playing this nicely is to avoid all "see-saw" between the hands; and that is most easily accomplished by doing each hand separately in perfect time, trying to strike each note with equal force. As in all things where unevenness occurs, the trouble in the bass may be partly covered by the natural indistinctness in that part, or by the prominence of the treble; and the unevenness in the treble may be covered by the indistinctness of the bass. Indistinctness and unevenness are often caused and covered up by the improper use of the pedal.

Many teachers give their pupils the arpeggios of the diminished seventh chord and derivatives to play with both hands at once, but it does not produce the best results. The jerk produced by putting the thumb under is much greater than when putting the finger over, and the big jerk is partly covered by the smaller one. The same applies to scale practice in a marked way, and to much technical work. With any composition that is up to the limit of technical abilities, the hands should be practiced separately.

New Publications.

POSITION AND ACTION IN SINGING. By EDMUND J. MYER, F. S. SC. EDGAR S. WERNER, New York. \$1.25.

This is a very readable and interesting, as well as useful, book. It is divided into two parts: Fundamentals; a study of the foundation principles of singing, and Devices; a practical application of these principles in the use of the voice. The author has evidently made a deep study of the subject, and his ideas, explanations, and rules should prove very valuable. Some of his sentences will bear repetition. "No one can stand like a post and sing like an artist." "The aim or object of artistic study and development is to give truthful, natural expression to thought, feeling, sentiment, emotion; is to give expression to the inner, higher nature of man." The last two chapters in the book are particularly interesting. Here the author appeals to the singer's mental and emotional powers, showing him that it is necessary to sing with brains as well as with the voice, something which many students not only of vocal, but of instrumental music as well, fail to grasp.

SOMETHING TO AVOID.—Don't attempt to teach before you learn how. Hosts of people are trying to do this, and they wonder why their success is so limited. To teach well is to know what to give, and when and how to give it. You are not a teacher until you know this clearly, and your mistakes will outnumber your successes until you learn these prime requisites.

Publisher's Notes.

DURING three months of summer we will, as usual, send THE ETUDE for only 25 cents. This is particularly for the benefit of those pupils whose interest in music should not be allowed to wane during the hot weather, when regular lessons are suspended. The music of THE ETUDE will always be interesting for summer study. In the past we have found many to avail themselves of this special price, and this year we expect to find many more. Let teachers try this plan, and canvass among their pupils for the three months' subscription.

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THE new music which we have been sending to many of our patrons "on sale," during the season, will be discontinued during the summer unless we have special notice to continue it.

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IN returning the unsold "on sale" music do not omit to place your name on each package. It is not necessary to write a letter if this direction is observed. Those who live at far distant points will find the mail cheaper than express. If the music weighs over four pounds it can be put up in several packages. The mail charge is eight cents per pound. Inquire at your express office for their rate to Philadelphia, and then compare rates. Very large lots may be boxed and sent by freight, but in every case *place your name on the bundle.*

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THE volume of "Standard First and Second Grade Pieces," by W. S. B. Mathews, issued last month, has been a success, far beyond our expectations. That the volume contained the best music for these grades we had not the least doubt, but it is gratifying to know that it is appreciated. It retails for \$1.00, with liberal discount to the profession. If you are using Mathews' "Standard Graded Course," you will find this volume of inestimable value.

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"MUSIC, Its Ideals and Methods," by W. S. B. Mathews, which we hoped to have ready in May, will not be out until nearly July. It was found advisable to print some additional material, which has caused the delay in issuing the work. The special offer at 65 cents is still in force this month. For 65 cents this work can be purchased if subscribed for now. It will be about the size of "How to Understand Music," by the same author. Let us have your advance order for the work, as this month will positively close the special offer.

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THE third chapter of Alexander McArthur's work, "Pianoforte Study," appears in this issue. The work is on our special offer list. For 50 cents a copy all advance orders will be filled. The work will soon be ready, and we would advise those who desire a valuable work for their musical library to order a copy while it is still on the special offer list.

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THE bicycle premium has interested a great many. It is one of the most liberal offers we have made. For only 50 subscriptions, at full rates, \$1.50 each, we will send a first-class bicycle free. A description of the wheel will be found in advertisement on another page of this journal. Either ladies' or gentlemen's style may be had, and any style of handle or gear, or any other particular, may be selected. We buy direct from manufacturer and guarantee the wheel to be unquestionably first-class. Sample copies of journal free. We shall be pleased to answer by mail any questions regarding this premium.

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OUR regular monthly offer of two new works this month will be attractive, and will close the series of monthly offers. We may renew them again in the fall. We have not the least doubt but that our patrons have been pleased with these offers, judging from the increased orders. This month we have Panzeron's great work, "The A B C of Vocal Music." This work is standard, and for rudimentary voice culture there is none better. It

is a primer of vocal music. We have bound up with it Concone, op. 9, and a set of vocal exercises for two voices, also by Concone. These are without accompaniment, as they were originally intended to be used for class purposes. The teacher only needs a copy with accompaniment. This work can be had for 40 cents postpaid. The other work is "How to Train a Choir," by Troutbeck. It gives some valuable information on how to conduct a choir. This work will be put down to only ten cents. Fifty cents for both. When cash does not accompany order we charge postage extra.

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THE large work called "One Hundred Years of Music in America," announced in last issue, has met with many buyers. We learn that many knew of the work but were deterred from purchasing on account of the price. It is now within the reach of all. What was formerly \$6.00 we now give for \$1.50, but we do not pay postage, which is 40 cents extra. In some cases it is cheaper to send by express. We can ship either from Chicago or Philadelphia, whichever is cheaper. The book weighs five pounds, some idea of the size of the work can be gained from this. It is full of illustrations and portraits of American musicians. It is the only book on American musical history extant. Send us \$1.90, and we will deliver you the work free.

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WE will hold the offer for the two large works of Wagner and Liszt correspondence open this month. Read what is said of these works in the April and May issues. There are three large volumes, with fine etchings and portraits. A full description of the works will be found in our advertising columns. We have sent many sets out during the last two months, and every one seems charmed. The market value of the three volumes is \$9.50; our price is \$3.90 and postage. Read the advertisement.

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MR. TAPPER's new book, "Music Talks with Children," is bringing out many strongly expressed commendations. It is unlike anything ever before published. While it is a book for musical children, it is fully as interesting to an adult. Those teachers who maintain regular meetings of their class can read a chapter from it occasionally with great advantage to their pupils. It is particularly valuable as a gift- or prize-book at the end of the season's teachings, for it is full of help and inspiration.

* * * *

WE have just issued a book of studies for the development of the wrist or hand touch according to the Mason System. The book is by Charles W. Landon. It is compiled upon ideas as follows: The pupil will not have to maintain a constant attention of mind and tension of muscle; this is provided for by letting the hand fall into repose at the end of every phrase. The hand has no long reaches, seldom more than a sixth. The exercises are easy, and the left hand is especially developed. The different uses of the touch are provided for in special studies. The book aims to form the correct touch and fix it as a habit, when the pupil can be taken to actual octave work. This is because it is impossible to extend the hand at first and still keep it loose. Habit must control all of this before actual octaves are feasible. Price, 75 cents.

* * * *

WE received the following extract from a private letter from one of our personal friends a few days since, and by his leave we publish it in this department of THE ETUDE:

"You know, Mr. Presser, that I have been a teacher for about thirty years, and that it has been my lot to be much of this time connected with large music schools where large quantities of music are used. From the first beginning of your publishing house I found you were bringing out new ideas, things that fitted the practical American mind and method of thought and working. I here especially mean such works as your edition of Heller, Concone's "Piano Studies," Mathews' "Phrasing" and "Graded Studies," Landon's many valuable works,—works which are full of practical and direct things that fit into the musical life of both teacher and pupil,—and the books of musical literature you have

issued, and your annotated sheet music. Now, to me, it looks like the sincerest flattery that other publishers should follow in your wake. THE ETUDE has found imitators but no equal. You seem to have the faculty of leading off in some helpful and practical ideas; presto! the other fellows tag on after. But enough of this. I want to express to you my personal obligations for the value of your publications in my work and to me in self-development."

Of course, we have given heart and soul to this work, and the above coming from a musician of national standing is appreciated by us.

* * * *

OUR dealings with the publishers, both American and foreign, have brought to our notice all of the editions of the classics. We have fully come to the decision that the Schirmer Library, all things considered, is the best edition for the general use of American teachers and pupils. In editing, engraving, printing, paper, and binding it is of the best. The cloth-bound editions make fine gift-books, and as the paper-bound books are well sewed they last long without falling apart, which can not be said of the imported editions. Another point that teachers will appreciate is, the discount applies to the price on the binding as well as to the printing and paper. We carry a full stock of Schirmer's extensive catalogue of classics. They are low in price and high in quality.

* * * *

SEND ten cents for sample copy of Diploma, printed by us. It is lithographed on fine parchment paper, and is so worded as to be suitable for any branch of education, or for schools, or for private teachers.

* * * *

TEACHERS may be interested to know that this firm will exhibit its publications at the Music Teachers' National Association meeting at New York, from June 24-28. We have samples of everything we publish, so arranged that teachers can examine any work in our catalogue. We will have desk-room for the convenience of visitors and letters can be addressed in our care at Grand Central Palace. We shall be pleased to see any of our patrons who may favor us with a call.

* * * *

THE novelette, "Mozart's Journey from Vienna to Prague," which has been running as a serial in THE ETUDE, is concluded in this issue. The little work will be published in book form. For this month we will receive orders for it for 20 cents, postpaid.

* * * *

OWING to the crowded condition of our columns in this month's ETUDE, the prize essays will not appear until July issue. The next number will be an unusually interesting one. We will begin a story by the talented writer Alex. McArthur, entitled "A Would-be Paderewski," which will run through the summer months.

Testimonials.

I have read Tapper's "Music Talks with Children," and intend that every one of my pupils shall have an opportunity to profit by reading it. It is such works as this that will make better teachers and more intelligent pupils. I consider it the best book ever gotten out by your enterprising house.

LULA D. HAY.

I received Tapper's "Music Talks with Children" and am perfectly delighted with it. Your publications are all excellent.

FANNIE L. WALLACE.

I received Landon's "Foundation Materials," and am so well pleased with it that I want another copy.

MISS N. E. NICHOLS.

I am delighted with "Preparatory Touch and Technic." Heretofore I have had to use "Faelton's Preparatory Exercises" with my beginners, applying the Mason's "Fundamental Principles" as an introduction to "Touch and Technic;" but I did not like it, and was just about trying to arrange a "preparatory technic" to use with my pupils when I saw Shimer's advertised. We will be able to apply "Touch and Technic" much more successfully with this "Preparatory Touch and Technic."

MRS. K. TWELLS BEACH.

I am charmed with MacDougall's "Studies in Melody Playing," and shall make great use of it, and also bring to it the attention of some of my friends who teach.

IDA B. DISERENS.

The musical games, "Allegro," "Great Composers," "Musical Dominoes," and "Musical Authors," are very ingenious and instructive.

IDA B. DISERENS.

I should like to express my high appreciation of THE ETUDE; it is an excellent help to teacher as well as to pupil. I will aim to increase its circulation in my vicinity as much as possible.

CLARE REYNOLDS.

I was delighted with "Preparatory Touch and Technique." Having studied Mason's method entirely by myself, this book has cleared up several doubtful points. I like, particularly, "the classification of touches," and beginning the scale work with half notes instead of quarters, although I have taught in that way myself for several years. It gives the child more time to think.

MRS. ARTHUR E. FORD.

It is certainly a great satisfaction to have orders so promptly filled, and I thank you for your invariably prompt attention to my communications.

MARY H. LAW.

We think THE ETUDE improves each month. It is, indeed, a valuable magazine, and is highly prized in our academy by teachers and pupils.

DOMINICAN SISTERS.

I have formed a Saturday musical club, and have been astonished at the interest the members take in it. I have several musical games,—"Musical Dominoes," "Allegro," and "Musical Authors,"—and by the use of the suggestions made by Stella Prince Stocker in the November, 1896, and February, 1897, issues of THE ETUDE, and by reading and reviewing such articles as "The One Talent" (Tapper's "Music Talks with Children") and "Anecdotes of Great Musicians," by Gates, with the eagerness with which the children appropriate all these things, they will soon be in advance of the older pupils in their general knowledge of music.

MRS. L. V. MORTON.

I find Landon's "Foundation Materials" a delightful departure from the old, dry methods for very young pupils, yet complete in classified instruction. It can not fail to benefit the young student or to delight both parent and pupil.

J. STRONG.

I am highly pleased with Landon's "Foundation Materials," three copies of which I received. As a book for beginners I think it is far in advance of any I have seen, and shall send for more.

AGNES O. LEWIS.

I am more than pleased with Dr. Clarke's "Pronouncing Dictionary of Musical Terms." I wonder now how I ever got along without it.

MABELLA L. FORSHEE.

Landon's "Foundation Materials" is satisfactory in every way, meeting the demands of the young beginner in a manner that no other method ever has.

MISS L. F. HIMBERGER.

I have carefully examined Landon's "Foundation Materials" and am delighted with it. I think the author must have made a thorough study of child-nature as well as music. I intend to use it with my little beginners.

MRS. T. S. TAYLOR.

I wish to say that "Foundation Materials," by Landon, is just what is needed for beginners. I have had the best returns from the use of this little book,—better than from any other beginners' work I have used. It is especially adapted to the musical wants of a young pupil.

ALICE PREUSS.

Landon's "Foundation Materials" is a very satisfactory book for beginners.

EFFIE E. HORMAN.

I am delighted with "Music Talks with Children," by Tapper. Am confident that it will be an inspiration to my pupils in every respect. It, like all other publications received from your house, even more than meets my expectations.

FANNIE E. ADAMS.

I am delighted with the new dictionary by Dr. Clarke. I have already bought 20 copies for my pupils, every one of whom I require to have and to use it. I am making the little biographical notices of the different composers a base for general information regarding them and the times in which they lived. This serves to strengthen the memory also, as I require the dates of their respective births and deaths (if no longer living) to be learned and recited at every lesson while their music is being used.

H. E. CROLIUS.

I find Mr. Elson's "European Reminiscences" a most delightful book. I do not remember spending so many charming half hours with any other book of more recent publication.

BESSIE HOUGH FUSELMAN.

Allow me to congratulate you upon the successful publishing of a book which will be a valuable one to the successful teacher of young pupils—I refer to Tapper's "Music Talks with Children."

C. S. BOHANNON.

Last week I received Mendelssohn's "Songs Without Words" very promptly after my order was sent, and after carefully examining its contents have decided that

it is a fine selection of beautiful, pieces, well worth double the price. I like very much the way in which every piece is simplified and fingered, also the biographical sketch of the composer.

MAGGIE S. KEEN.

I am so much pleased with the "Standard First and Second Grade Pieces," compiled by W. S. B. Mathews, that I would like another copy.

LOUISE W. BISHOP.

Tapper's "Music Talks with Children" is a delightful little book, and any one will feel better and try to do better after having read it.

MARY SUMNER.

I am more than ever charmed with THE ETUDE this year. Indeed, I should consider my musical library very incomplete without it.

MRS. PEARLE RODGERS BIGGS.

Special Notices.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

IN THE ADVERTISEMENT IN MAY ISSUE OF C. F. Summy Co., on page 116, the compositions of Mrs. Crosby Adams should read—Op. 2, No. 1, for four hands, and Op. 3, Nos. 1 and 2, for two hands.

WANTED.—POSITION IN A COLLEGE AS Teacher of Violin. Best references. L. B. K., care of THE ETUDE.

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NOTICE.—THE COMMITTEE ON LITERATURE of the Woman's Department of the Music Teachers' National Association desires names of women who are or have been at any time actively engaged in literary work pertaining in any way to music, with a brief biographical sketch of each and typical specimens of work. It is imperative that all communications be written upon one side of the paper only, and if possible typewritten. Address MRS. MARIE MERRICK, Chairman of the Committee on Literature, Woman's Department of the M. T. N. A., 540 Greene Ave., Brooklyn, N. Y.

SUMMER SCHOOL, HAGERSTOWN, MD., AUG. 2d to 27th. Special features: Virgil Clavier Method for Piano; Root's Method of Voice Culture; Shaftsbury Method of Elocution. All the usual branches of music study. For beginners as well as advanced pupils. Faculty of eight teachers; B. C. Unseld, Principal. Full particulars in circulars. E. C. HOOVER, Hagerstown, Md.

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